

PUNK!

No.11/70p

NEWTOWN NEUROTICS

No chips off the old block

JOHN LYDON
CONFLICT
ADICTS
ACTIFED
TWISTED NERVE
SKELETAL FAMILY
BOLLOCK BROTHERS
ANIMAL FARM
GARRY BUSHELL
FLESH FOR LULU

pic by Tony Motttram

CAUTION

WATTIE/BEKI COLOUR POSTER OFFER

NOISES

FIRST AND foremost, the two major remaining Punk Radio shows I know of are virtually dead and gone. Radio West's 'Punk And Disorderly', presented by Riot City supremo **SIMON EDWARDS**, has been dropped due to cutbacks. On the last show Simon asked listeners to write in and try to get the show back. In case you didn't get the address it's P.O. Box 963, Radio West, Watershed, Bristol 1. Pax Record's **MARCUS FEATHERBY'S** show, **ROTT**, has changed its alternating fortnightly format with Chris Andrews more obscure selection to become an uneasy amalgamation, with punk coming a poor second. If you want to support Marcus write to him at Pax (P.O. Box 3, Sheffield) or direct to Radio Sheffield at Ashdell Grove, 60 Westbourne Rd., Sheffield S10 2QU.

For those with no Punk shows in their

area at all (London especially) get those letters off to those programme controllers. I personally think Radio One is a lost cause, so let's put pressure on the Independent local stations, and the BBC locals. Remember, they can only write back saying no or ignore you... but they might take some notice, stranger things have happened!

Away from the airwaves, Reading based Criminal Records have gone into overdrive with what they describe as "the latest moves to become the premier punk label in this festering land". This month they release the last ever vinyl from **THE DESTRUCTORS**, a six track EP entitled 'Cry Havoc And Unleash The Dogs Of War'. From the remnants of The Destructors comes a new band, **METHODS OF EXECUTION**, expect a debut single by January 1984. Also out on the label around that time is the debut album from **TWISTED NERVE**, who currently have a 12" EP out called 'Eyes You Can Drown In' (see Singles page).

Two other bands on Criminal Damage are ex-Rondelet stable mates **THE MEMBRANES** and one of Dr Syn's faves **DEAD MAN'S SHADOW**. The former release is in the form of a mini LP

featuring six tracks, lasting 35 minutes, called 'Crack House', whereas the latter have a new single, 'Another Year'/'One Man's Crusade (Pilger's Theme)', released any day now. Their second LP should be out in March/April of next year.

Funniest story of the moment is about a famous(?) rock band called the **ANTI-NOWHERE LEAGUE** who turned down a feature with this magazine as they thought they would be suited better in heavy rock mag. *Kerrang!* No such luck, *Kerrang!* turned them down instantly. Well, they had no need to worry, at least there was *Sounds*. But they were told by *Sounds* that "they were finished." Should they change their minds about Punk Lives, give us a call and we might consider a small picture somewhere.

ALIEN SEX FIEND, who recently toured America, have just released a new LP called 'Who's Been Sleeping In My Brain?' The band, who are currently touring Britain, just had a gig at Portsmouth cancelled because of protests from some town councillors. It just shows, some things never change.

Two bands who appeared on the 'Son Of Oi' album, **PROLE** and the **ORGASM GUERRILLAS** have been snapped up by Syndicate Records. Rumours are currently circulating that the Guerillas are made up of well know punk heroes and I'm told that the guitar sound is a clue... but I thought **STEVE JONES** was in America! Another rumour bouncing off pub and club walls at the moment is that the **DAMNED** have signed to a major label and will be touring in February 1984 to promote a new studio album. Let's hope it's better than 'Strawberries'.

BANDITS AT 4 O'CLOCK, the band containing two of punk's best guitarists, **NICK AUSTIN (EX CHELSEA)** and **STEVE KENT (EX BUSINESS and GONADS)** have lost founder member **PHIL LANGHAM**, who is currently busy managing **TURKEY BONE AND THE WILD DOGS**, as well as drummer **JOHNNY TOOBAD**, whose place has been taken by **EX BUSINESS** drummer **KEY BOYCE**, the band are currently looking for a new bassist.

Out in the shops at this very moment is 'Word From The Womb', the debut release from the highly rated **HAGAR THE WOMB** on **CONFLICT'S** Mortarhate Label. Also out before Christmas is the **LOST CHEREES** second EP 'A Woman's Duty A Man's Place'. But the band everyone is raving about on Mortarhate is **VEX**, and having heard their tape I can see why - wait and see (or hear). Another



ALIEN SEX FIEND: new album, trouble with councillors

PUNK

lives

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DEAD MAN'S SHADOW: signed to Criminal Damage

new band, well new line up, being raved about is the new **VICE SQUAD**, where new vocalist **LIA** and guitarist **SOOTY** have made tenfold improvements. Watch out for gigs and the brilliant new 12" EP 'New Blood'/'Black Sheep' on Anagram.

On a non-musical note, why not spend 10p, yes 10p on an interesting magazine entitled **NE**. It's available from 6 Mendip Close, Peterlee, County Durham SR8 2JL, and is thoroughly recommended for its fanzines/gig/band reviews, as well as many other attractions.

Should you have wandered into your shop to order **COMBAT 84's** debut LP, 'Send In The Marines', you wouldn't have been able to buy it yet because its release date has been put back to next year. Another band who are not that popular with most hacks are **DISORDER**, who release a new LP in January 1984 and is yet untitled, as is the debut album from the **UNDEAD**, which like Disorder, is also from Riot City.

Talking of hacks, **ATTILA THE STOCKBROKER** has ventured into the studio to record a 12" EP (everyone seems to be releasing 12" all of a sudden) and is currently negotiating a deal for the single which is to coincide with his and S. WELLS book which is out on Allen and Unwin in Spring 1984.

Last month's cover boys, the **TOY DOLLS**, have their third Volume Records single 'Alfie From The Bronx' released in late November. You can catch them live in December. Meanwhile volume release a 12" EP by **TOTAL CHAOS**, called 'Fields And Bombs' and single 'Reproduction Of Hate' by **REALITY CONTROL**.

Contrary to a news item a couple of issue ago, **DEAD MAN'S SHADOW** have not signed with Rot Records but Criminal Damage and their single already out, 'Another Year/One Man's Crusade' will be followed by an album early next year.

DISORDER have recently lost their drummer, **VIRUS** and are now using **GLENN** (ex-MOB). Virus is said to be "doing something different" and working with his brother. Disorder and a few friends at a squat in Bristol have started a fanzine called 'Be Bad Be Glad'. It's obtainable from 26 Collingwood Road, Redland, Bristol. It's 20p + a large SAE.

CHAOS UK have come to a standstill after losing **SPOT**, their guitarist. They

are currently searching for a new guitarist.

Brummie band, **DEAD WRETCHED**, have split up. No reason has been given but it's said that the band were unhappy with their record company, Inferno.

CARNAGE, the East Sussex punk band, recently released a single called 'All The Sad People' on Creative Reality Records. It's available through Rough Trade.

We received a little missive from **FISH** of The **SKEPTIX** saying that their guitarist had a heart attack when he read in Punk Lives that he'd joined **EXPLOITED**. It should have read the **SKROTEES**. Sorry lads, it won't happen again.

PUNK LIVES! DON'T MISS IT!

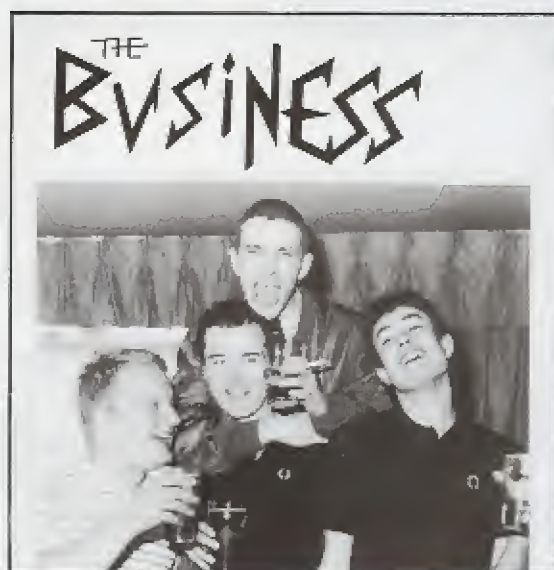
Some people have complained that they can't always get Punk Lives! Your local newsagent might sell out quickly or not even take it because no-one has actually asked for it. Why not place a regular order with your newsagent! Hand them the coupon below and you won't be disappointed in future.

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pictures by Tony Motttram





Band of hope and glory

Paul Castles finds out that while Harlow sleeps the Newtown Neurotics fight on

THE PRESENT Prime Minister has seen fit to turn SOCIALISM into a dirty word. Spoken only with contempt, mistrust and fear. Thatcher has convinced most of the population that if Labour were to get in, Britain would become another Soviet Union! Her government is doing exactly what she accuses the Russians of doing! Blindfolding the people to the truth. People talk about a free press, 90 per

CONTINUED OVER PAGE

BAND OF HOPE AND GLORY



cent of the papers are Tory backed, putting Thatcher's viewpoint and ridiculing everyone else. They condemn the National Front, but the Tories are equally bigoted. Like the Front, they stir up patriotic fervour to frenzied levels. Anyone witnessing the singing of 'Land Of Hope And Glory' at the end of their conference in Blackpool should have asked themselves a few questions. Where is the hope in a country with increasing unemployment, poor housing, worsening hospitals and schools facilities? Some hope, some glory.

But not all of us believe in the Tory party and their facades. For in deepest Harlow three young men of passionate beliefs have slowly been getting some recognition. So I went there to hear for myself the views of the Newtown Neurotics. The train to Harlow from London's Liverpool Street station, took me through a beautiful place, blossoming with hope and glory... Bethnal Green. But Harlow is no dump. One of the sixties new towns, full of prosperity, with

endless queues of people waiting to invest their money into it. Well, Harlow Town station is certainly one of the cleanest stations I've come across. I was met by Colin Dredd, bassist with the Neurotics, who I failed to recognise due to his latest hair style!

We stepped outside to await the arrival of Colin's two Neurotic friends and he told me Harlow had a population of around a hundred thousand but did not have one venue for gigs. "The other new towns have places for gigs. Places such as Milton Keynes and Stevenage, but there is nowhere in Harlow, just a lot of discos."

The station is situated a mile or so from the town. Very convenient I thought! Colin explained the theory. "When they built the station they said there'd be regular buses back and forth from the station to the town. But it's not quite worked out that way! The buses stop running at about half ten, so if you go to a disco or pub, you either leave early or walk home."

And who's this approaching, Simon Le Bon? Oh! Sorry, Simon Lomond! The young man who beats the skins for the Neurotics. He proceeds to tell us about last night's gig, where he witnessed The Alarm. "Real pop stars," as he puts it! "You've got to give it to them. They do it well. At the end the singer just tossed his guitar to the bouncer. Great!" Simon then went on to rave over the support act, The Fleshtones.

It was now long past the arranged meeting time with singer Steve. Simon pointed out that "If Steve said five, he'll be here about six!" This proved to be a fairly accurate guess. About six, the upteenth bus drew into the station, and off this one came Steve. Army trousers, leather jacket, cropped hair and, of course, those rounded dark glasses. Rather than waste further time waiting for a bus, we piled into the first taxi to come our way and made haste towards one of the Neurotics favourite haunts. Once inside with a round on the table we could begin at last.

I thought the LP was an excellent bit of stuff, with great lyrics and equally powerful tunes to match. The Neurotics modestly agreed! Seriously though, there were a few hiccups as Steve divulged. "If we'd had more money, we could've made it even better. We had the studio for 10 days. The first day there was no engineer, no producer, just us and the equipment, so we couldn't really do anything." Colin chipped in that "having only nine days to do it in, we obviously had time limitations, so it could've been a bit better possibly."

How has it been selling? Simon: "Quite well. It went into the indies at seven."

While nearly all the tracks were good, I felt 'No Respect' was the most poignant of the lot. A sincere attack on the sexual double standards that currently exist. And as it was done by an all male band, I thought it was a particularly brave step to make. Steve: "As far as I'm concerned the difference between punk and say heavy metal, is that punk is about saying things that nobody else agrees with. It's quite odd, because you've got NME, which is supposedly trendy and left wing, yet in their review of the LP they didn't even mention that song."

I got a bit of a surprise when I read that the Neurotics would be contributing a track to the new Oi album, 'The Son Of Oi'. Steve put me in the picture. "It's not us really, it's Attila. The song they used was 'Mindless Violence'. I did some singing at the start and at the end, but the rest is Attila. Indeed, Attila The Stockbroker is a name often used in the same breath as the Neurotics, although, as Steve explains, Attila's association with the band is not in any official capacity! "If anything needs doing we call Attila. It's just handy because he lives in the same town," a point Colin referred to. "We tend to do a lot of gigs with him. It's cheap because we only need the one van, and we're all coming home to the same town. Also it makes a

good show with Attila. He fits in well with what we do."

The Neurotics enjoy playing live, but so far have had too few opportunities to do so. Their only tour came last February, as support to Peter And The Test Tube Babies. The agencies they've been involved with have been pretty crumbly as far as getting the band gigs goes. Steve: "The agency we've got at the moment haven't got us one gig, and the previous agency only got us one! Most of the gigs we've been doing we've either done through Attila, or just with friends."

On the record side of things, the LP was on Razor; the band's previous releases having been on CNT. Simon explained the swap over. "CNT were alright, but they just didn't have the money for an LP. Also Razor understand what we're trying to do."

As you would expect from a band with a social conscience, they are not in the business of ripping people off; as I discovered when I asked Steve about future releases. "When we do a new single, I don't want an LP track with a new B-side. Singles are expensive enough as it is without paying money just for a B-side. It'll either be all new songs or both tracks taken off the LP, in which case you don't have to buy the single if you've got the LP."

The Neurotics make no apologies for their attitudes towards new towns. Their name is a statement in itself, and for more padding just listen to 'Newtown People'; the opening track on side two. Steve's views were very much the same as Colin had expressed earlier. "There is nothing here. Just one venue, but I think that's closing down. They used to run gigs at the college, but that was burnt down and they haven't rebuilt it. There are no old buildings like in most towns. There's nowhere for an entrepreneur to start having gigs." Colin: "When they built Harlow, they built a massive sports complex and swimming pool. And now they're building another one!"

Simon informs me that most of the kids are soul boys and trendies, although Steve says there are a few punks. "The punks just pile down the shopping centre on a Saturday afternoon and hang around. You see 'em standing on street corners with bottles of cider." Colin: "They're doing just what everyone expects of them." Colin adds that Harlow's unemployment statistics are poor. "For this sort of area there is more unemployment than you'd expect. You have to be qualified to get something."

Steve is the songwriter, and through his lyrics the anger he feels about things comes over well. Of course there are bands with the view that music can't change anything, or perhaps that all the parties are the same, and none are worth voting for. That, according to Simon, is "just an excuse." Steve gives a further reason. "Politics is hard to grasp. By taking no interest it saves people using their brains. I heard on the radio this morning that there's going to be more

cuts in public spending. Education, health and dole money will all be cut. And the thing is all the youth on the dole don't even fight back.

"People are taking away their money and rights, but they're not doing anything about it. The Tories are bleeding money out of the hospitals. Just up the road at Bishops Stortford they're closing down a hospital. They're going to move it all in with the hospital in Harlow, so they can cut down on staff and costs. All the patients'll be overcrowded, but the Tories don't care about that."

It seems to me that too many people are living in the past. The Empire, and other such virtues are now meaningless. This is 1983 not 1783. Steve is in unison with me. "All that stuff Thatcher says about the Empire is a load of bollocks. Traditionally we've always had a strong army and navy, but now they're cutting down on those things and just pouring money into nuclear weapons. They're all liars. All they're interested in is massive profits."

All good socialist stuff! But why then did Britain see fit to re-elect such a poor government. Colin's reply is as sharp as their record label. "Because most people are thick shits!"

Despite most people being working class, The Sun is the top selling daily paper, a point Steve makes. "Most of my mates are working class, yet nearly all of them buy The Sun. The Sun is the biggest load of shit out. The thing is you've got a traitor element in the working class. As soon as they can see it will be to their advantage to vote Tory, they will. Most people who vote Tory don't understand politics." That last sentence may be true, but equally so, is the selfishness of so many people. I'm alright Jack, stuff you! This point is further endorsed by Simon. "All they're interested in is another one percent off their mortgage."

Should people really expect any better from Labour? Steve answers directly and with conviction. "Labour still has problems, but it is more sympathetic to the working class." Colin puts in a clever speech about capitalism destroying itself before I put forward the name of Crass. Opinions please, gentlemen. This time Simon beats Steve to the draw, and gets his piece in first. "Crass are OK. They've stuck by everything they've ever set out to do." Steve does not agree. "By not voting they helped Thatcher get in," a point Simon backed. "You've got to fight through the existing channels, but I still respect them."

Whereas I respect Crass for their ideals, I agree wholeheartedly with Steve's next remarks. "Crass do a good job. They open people's eyes. Like how they were one of the first bands to sing about sexist attitudes. The thing is though, they don't mention their contradictions. They pay tax on their records, just like everyone else." Simon and Colin pointed out other things such as paying some big firm for their van; hiring someone's equipment. It's all

working within the system they oppose. Simon says (put your hands on your head!) that you can never completely disassociate yourself from the system.

I've always felt one of Crass's main faults has been their brand of music. Hardly daytime radio is it! The Neurotics style of music is just as emotional and powerful, even without the swearing and harsh music. Steve naturally agrees! "Our music is far more accessible than Crass. I want our records played all over the world on major radio stations."

Well personally, I'd settle for a few bursts on radio one occasionally!

It's good to see a band appreciative of other types of punk. Despite the Neurotics ear for a tune, Steve refuses to slag off the GBH brigade. "There's nothing wrong with thrash, it's just that there's so much of it at the moment. Take The Fall. (must we!) Mark Smith is supposed to be some great socialist, yet on most of The Fall's stuff, you can't hear what the hell he's on about."

As we sat supping our drinks, I put on my hair net and indulged in a bit of gossip. Well, why not? It's all the papers have been on about lately, so it must be well crucial! Sussed it yet? That's right, the Cecil Parkinson fiasco. Oh lord, what fun! But, when you get down to it, you can see the serious side. The Conservative morals. You know, strong family backbone, loyalty, trust. Well good 'ole Cecil cocked up the lot. Literally! Super stud Cecil caught with his trousers down! Over to you Colin. "Well it's proved he's a true Tory. He made promises and then lied." Well said Colin. How about you Steve? "He lied to the woman and his wife and Thatcher. It just proves what I said. All Tories are liars."

But while our mighty leaders dive in and out of beds, like the stars of Dallas, the mere man in the street lives on in reality. No ponies for his daughter, no lavish wedding for her son. No Mediterranean cruise for their parents. Don't talk to me about an equal society.

And as the man said, you ain't seen nothing yet. I asked Steve how much worse things can get. "A lot worse." He didn't expand, he didn't need to. Maybe he was frightened of how bad things can get. I am, and so should you be.

The Neurotics on Top Of The Pops? A socialist dream? Let's dream then. If you were on Top Of The Pops (don't you just love it!) would anyone pay a blind bit of attention to what you're saying? Or would they dance on, waving flags, hitting balloons and giving joyous yells? Simon: "Even if only a hundred people pay attention, we would be achieving something."

Harlow may just be another blank new town, with no life or spirit; but at least a few of its inhabitants have not picked up the bad habits! The Newtown Neurotics have plenty of life. They've also got a fighting determination to succeed in their struggle against the injustices in society. While Harlow sleeps the Neurotics fight on ...

pic by Carol Segal



Flesh for Lulu

JOY OF EXCESS

TRAPPED IN a van speeding through darkened London streets Brixton bound, for *Flesh For Lulu* are due onstage there now. The tape playing is Iggy Pop's 'Kill City'; as 'I Got Nothing' sneers its way through the "... nothing, nothing to say" bitter-nihilism tainted lyrics FFL's Nick Marsh picks it up.

"That's it, that's our generation. We got *nothing* and nothing, baby, to say," with that he slumps back, taking another hefty swig from the bottle of vodka being passed around. "We should stop somewhere and get ice to put in this vodka, it's too warm."

"Right, right, forget the gig, let's just go and get drunk again," manager Peter gets excited whilst Nick claims gargling the vodka is the only cure for his flu-wracked throat. The van careers on its way relentlessly and the passengers sit tight, getting tighter.

Carefree sleaze and flashy panache are *Flesh For Lulu* gifts as they ply their trade in this sordid rock and roll arena – and they live it as they love it.

Earlier, sitting in their manager's basement flat as guitarist Rocco and Nick get made-up and prepared for the night's entertainment, we get introduced to a brief history of the band.

There are four of them, Nick singing and playing rhythm guitar, Rocco on 'white noise' guitar and backing vocals, (Pope) Glenn Bishop playing solid bass-lines and James Mitchell whacking out the beat from subtle tenderness, to 'let it rip' rockers without getting clumsy or stilted.

They all play their part in developing and shaping the songs, though James and Nick are the veritable back-bone.

Signed by Polydor last year, they were the only two survivors when that FFL incarnation hit a state of flux. Surprisingly Polydor stuck by them, having faith in their songs potential as they slipped and prodded them into the sleaze-anthems they are now. A loud brashness in Dolls/Thunders loose rocking style is underscored with subtle depth, reminiscent of the Only Ones. Lyrics are smattered in imagery such as 'carnage of colours' and 'dying glamorously', the whole injected with a twisted perverseness that is ex-Wasted Youther Rocco's guitar playing.

What about the name though?

Not turning from his make-up mirror, Nick puts down his wine-glass and replies, "Me and James were in Paris when we came across Rocco outside a Lulu concert holding a hunk of raw meat. She came out saying she was hungry and Rocco said he had some flesh ... Glenn was auditioning for her band at the time."

Yes, yes – so the name's not that important anyway, what about aims?

"We're entertainers, creating a bit of excitement in this mundane world."

Fine.

Entertainment begins at ten, arriving at the Brixton Ritz we find ex-Brigandage The Knives still onstage. Fired by that live anticipatory, adrenalin rush we head in search of space to continue the interview. Crammed into the backstage toilet the tape machine is

re-activated ... but let us say a bit about this concert.

Organised by the headlining Under 2 Flags, an affirmation of no frippery, strong-minded independence comes out of the night.

The four bands playing (Vortex's glam-metal adding the fourth shade to the picture) and the audience created one of those subversive in secrecy atmospheres where everything seems that bit special. Under the shadow of Theatre of Hate's legend a bit, but the feeling was reminiscent of many cult births. No matter what happens to the bands, from the Pistols or Ants to Death Cults and ANWLs, there's too many people wanting that bit more from their music to ever let the strains fade away. The cult who never went home? Ask your mother.

Meanwhile back in the toilet.

The music you play has always been strongly linked to excessive drug-taking – on the EP you've even got a song called 'Coming Down', so what's the scam?

"'Coming Down' doesn't glorify drug-taking in any sense. It documents a set of circumstances that people usually relate to, involving drugs," falters Nick, saved by Rocco's interruption.

"Elation is a drug in itself, anything that makes you elated you come down off eventually. Like when you play onstage and feel really great, then when you come off you find you're totally exhausted. Especially on tour ..."

FFL seem to be continually playing live; always just finishing one tour before they're off round the country again. Oxygen is not enough for these boys to live, they must be up their *playing* music.

Rocco again, "What else can you do? You just have to live for the moment, everyone's addicted to something. Little kids; when you were young you'd spin round and round to get that dizzy feeling, and when you grow-up you do things to get that same effect. We play music."

"And turn our amps up too loud," adds Nick.

"Anything less than excess just isn't enough really. Once you sit down and try to think about it your mind gets warped by everything. You've got to do whatever comes into your head at that time, and do it to the fullest you can, or it just builds up and up inside you," states Rocco calmly, a wry smile playing on his lips.

At this point we are interrupted by someone coming in to use the toilet, in their hand they are clutching an illegal substance.

"What can you do? Wherever you are you're just surrounded by drug-taking degenerates!" James bears his heavy burden with a weary shrug, as they decide drugs create only artificial elation and so should be avoided.

"Stimulation should come through life itself, not simulation," of the outfit. So, what is life?

Jamie, "Life is happiness, and happiness to us is playing in this band the way we want, how we want."

Nick takes up the thread, "if people don't like it we'll still carry on. We learned awhile back that you can't change people's needs or change to *suit* those needs either. Especially if you're playing the music of rebellion."

FFL are a rebellious band then?

Uproar as the band declares unanimously and vociferously their belief that yes, they are most definitely one hell of a rebellious band. As the shouting dies down Rocco's voice emerges, "I think we're pretty old fashioned ..."

"... and that's rebellion in itself these days, when everybody's so f--king Brave New World. Bollocks to that," Nick leaves little room for doubt.

Jamie keeps calmer, "everyone's so worried about the flavour of the month. We've been linked to the Bat Cave because that was the only place that would let us play for awhile. But once you're linked with something fashionable you're doomed to fall victim of it, and you'll be dead within a few months when fashion changes."

Nick smiles like a man of the world, "every time we've thought we could pretend to be something which isn't really us, it fails abysmally – we always finish up with the same thing, the *Flesh noise*."

Is it a punk noise, do you consider yourselves punks?

Rocco, "Yeah, no doubt about it I would, if you can define punk ..."

Glenn (his first words in the interview), "... punk's a state of mind, not a style of dress ..."

Nick, "... it's a state of degeneration and lifestyle. Terminal punks."

Rocco, "From way back it's always been a word for degeneration, delinquency ..."

Wasted?

Nick adamantly, "who's wasted? We don't waste nothing – utilize everything, make the most of it."

Then it is time for them to play, which they do gloriously. Though Nick manages to lose his voice in the first song through boisterous enthusiasm (vodka gargling does *not* cure sore throats after all), their musical dexterity and effortless mastery of the quintessential gutter-rock riff carries them well beyond the bounds of cliché or redundancy.

Under the influence of low-life raucousness I fall, I fight, I find it hard to regain control.

Next afternoon I wake up to the seductive embrace of their EP's delicate 'Power Of Suggestion', marvelling at the scope and variety *Flesh For Lulu* hold in their grip.

And, showing their grasp on reality, the 24 minute long EP, 'Roman Candles', is available for the price of an ordinary single.

Boom bang-a-bang!

Singles

AND IN no particular order apart from alphabetical...

ALIEN SEX FIEND: 'Lips Can't Go' (Anagram). What a way out title man. It's all really too wacky... music to drive your suburban semi-detached mummy and daddy wild too. Although, to be fair, 'Drive My Rocket' on the B side is not a bad song. I'm not too sure about dance mix, more like lie in your coffin and die mix.

ANGELIC UPSTARTS: 'Not Just A Name' (Anagram). Ah now, that's more like it, back to reality, and how cruel that can be. Dedicated to Thomas Reilly, who was shot outside a pub by a trigger happy squaddy in Belfast. Ironically it is one of the Upstarts finest moments, and also their last ever single (I'm told). If there was any justice, this, like 'Solidarity', should have got airplay. The 12" contains three live tracks recorded in Brum, 'Leave Me Alone', 'Liddle Towers' and 'White Riot'.

BIG SELF: 'Ghost Shirts' (Reekus). Maybe a little too like U2, but who cares, it's a great single, and never off my turntable. Don't be put off by the horrible cover.

CONFLICT: 'The Serenade Is Dead' (Mortarhate). The first release on their new label. I've been mates with Colin for years now, before most people outside of South London had even heard of Conflict. But all that doesn't alter the fact that they are probably the best, most REAL band in their area. The three songs, 'The Serenade', 'Positive Junk' and 'The System Maintains' are the best things they have done so far.

CRUELLA DE VILLE: 'Gypsy Girl' (EMI). Over produced female vocals are more than made up by excellent musical backing, especially the guitar playing section – the violin-bow-guitar-playing is brilliant. The jig feel to the song sparks off my Irish blood. Not strictly a punk band, but then if punk is just about being like Disorder or Xmal Deutschland, then I'd rather be a soul boy!!!

DEATH CULT: 'God's Zoo' (Situation 2). A pleasant surprise, good tune, well played and well sung. Knocks spots off of SDC and their last single. Shows a move towards the U2 market, and airplay??

EXPLOITED: 'Rival Leaders EP' (Pax). First single for Pax, and it all seems a little rushed and is not half the record expected. The 'B' side contains 'Singalongabushell', which isn't as good

as Adam's 'Press Darlings' or Crass's 'Hurry Up Garry'. It's alright having a go at Bushell, he supports Charlton, but not Jerry Harris old chap, he supports West Ham!!

GENE LOVES JEZEBEL: 'Bruises' (Situation 2). Post Punk, for the want of another phrase, with brilliantly clear production and some may even say over produced. Again another group in the U2-ish bracket. (U2 again? They must be in season!).

JOOLZ: 'Wars Of Attrition/Latest Craze/Denise' (Abstract). My favourite of the bunch. Musical backing supplied by the normally boring Jah Wobble (sorry) to the Poems 'Latest Craze', about Posi-Punk and 'Denise', the scathing attack on why a girl becomes a prostitute. But best of all is Joolz's best known piece, 'Wars Of Attrition', this is definitely worth buying. So what if the backing is neo-disco music – it's the lyrics and spirit that count, isn't it?

KRONSTADT UPRISING: 'The Unknown Revolution' (Spiderleg). It's funny how the old anarchist bands all used to sound like Crass, and now how they all sound like Conflict. I suppose imitation is the best form of flattery. Good lyrics.

MAYHEM: 'Pulling Puppets Strings EP' (Riot City). 'Gental Murder' has a nice feel to it, and good guitar work, although the drums seem to lag behind. At least the band are making a serious attempt to get out of the thrash-bash cul-de-sac.

ONE WAY SYSTEM: 'This Is The Age' (Anagram). Very powerful, but this is the single where O.W.S. needed to progress. Lyrically they've gone backwards. Don't like it at all.

THE OUTCASTS: 'Nowhere Left To Run' (Anagram). Probably their best release to date, and shows the band at their individual and original best. Someone recently said if there was a national punk radio show, punk would be massive again – that is if only records of this standard were played.

SKELETAL FAMILY: 'The Night' (Red Rhino). Pounding drums and swirling, tinkling guitars, backed by a good bass line. The most original girl vocalist I've heard for a long time (since 'Fugitive' by the Violaters in fact). Loud and clear without shrieking, doom without gloom.

SPECIMEN: 'The Beauty Of Poison' (London). As much as I hate to say it, this song has one great riff to it, and the Marc Almond of punk carries the vocals off well too – but keep off the TV you're

likely to lose sales if people actually see you. One of the better Batcave bands. Alien Sex Fiend take note.

SUBHUMANS: 'Time Flies But Aeroplanes Crash' (Bluurg). A band full of good intentions. But this is a let down. Although the piano and lyrics on 'Susan' are great, 'Work Rest Play Die' really works well. Leave the speedy stuff to Crass and Conflict the Icons of Filth, they all do it better.

THOSE OBNOXIOUS TYPES: 'Love Is Dead' (Exoteric). Some good guitar work but the vocals are unclear in a messy production. Not that brilliant at all. But what can I say, it's good to see new young bands 'having a go' but when they all sound the same, there seems no point.

TOY DOLLS: 'Cheerio Toodle Pip' (Volume). First single featuring the legendary Bonnie Baz. Usual zany Toy Dolls, you either love 'em or hate 'em. I love 'em.

TWISTED NERVE: 'Eyes You Can Drown In' (Criminal Damage). 'Medusa' has one of the greatest song intros I've heard for a while but I found the vocals much too upfront. Not my cup of tea – but good at what they do.

VICE SQUAD: 'Black Sheep/Newblood' (Anagram). Yes, Vice Squad, complete with new guitarist Sooty, and vocalist Lia. The big question is obviously how do the line ups compare? Simple, there's no contest, this is easily the best Vice Squad. Not only is Lia more pleasant to look at than Beki, but is a far better singer, and in some places reminds me of Debbie Harry. And to complement that, the group have progressed sensibly. EMI should have dropped Beki, and signed this lot up. Don't be surprised if these, like the Toy Dolls, have a hit.

XMAL DEUTSCHLAND: 'Incubus Succubus II' (4AD). Already an indie hit, already the most trendiest band around town... how, I'll never know, but at least my dog barked along to it. 'Vito', the 'B' side, is much better.

Tapes

PAGAN RITUAL

The first song, 'Pagan Dance', hasn't half the gloom needed for the band to be branded Posi-Punk, and like the other song, 'Parasite', the production is very muddy, and in my opinion somewhat ruins the tape. I'm told this will all be

Conflict

The Suburban
to Punk
Pop

DEATH CULT

THOSE OBNOXIOUS
THOSE OBNOXIOUS
THOSE OBNOXIOUS
THOSE OBNOXIOUS

bolle

ENERGIC & TROUBLE PR

THE BLOODY

cleared up when these tracks appear as a single on Massacred Melodies early next year.

AGENT ORANGE.

Made up from members of now defunct Chords and Kidz Next Door, Agent Orange sound like neither of the bands. Out of the three included songs my favourite is 'If I Could Reach You' which, if re-recorded and re-arranged by a good producer, could well be a hit. Musical description - somewhere between U2 and the Alarm. This band are currently without a deal, what are the A&R men doing?

GENOZIDE ASSOCIATION.

'Sonik Lobotomy Tape' (available for 60p + SAE from Rob, 13 Manesty Crescent, Clifton, Nottingham NG11 9DT). A must for anyone who likes Chaos UK and Disorder. The C60 contains 105 tracks!!

VARIOUS.

'Rakes, Spikes And Forks From The Shed' - featuring Poison Justice, Legion of Parasites, The Underdogs, Organized Chaos, Subhumans and The Apostles, compiled by Deathwatch Fanzine and available for £1.50 from Gaz, "Shed Productions", 79 Dewlands, Oakley, Beds MK43 7RW.

DEATH ZONE.

Two demos for the price of one, £1.00 from Dave Death, Deathzone, 54 Grasmere Ave., Clayton, Newcastle, Staffs ST5 3HF. Musically they could be described as a rough and ready early Blitz.

FALL OUT EP.

This tape was originally an EP by the Italian Anarchist band Fall-Out. Their initial pressing of 2000 has now sold out, and the group are having enough problems gigging in fiercely anti-punk Italy, let alone anything else. Best description would be Crass/The Mob meets Conflict/Sub-Humans. For further info contact Ciano Baralco, 39 Londesborough Rd., Scarborough, N. Yorks.

REVIEWS BY

DR. SIN

POLITICAL ASYLUM: 'Fresh Hate'.

Anti-war, vivisection and bloodsports, Political Asylum are a band who willingly admit part of their influences are heavy metal. You listen to the tape for these in vain, which is something of a relief, as is the music. 'Disarm Or Die', the tape opener, has a neat sense of dynamics, revolving around a chugging guitar but interlaced with taped voices, gentle drumming and moody vocals. It brings



PLASTIC SURGERY

to mind the poise and clarity of The Mob at an earlier stage. Even in their more amateurish tracks, where the ideas are very basic, they make the most of the simplicity to force the tune and words home instead of searing and soaring away from it all into chaos. 'Nothing Left, bubbles along with a boisterous bass, the drums, the guitar solid and wandering... the drums skipping lightly, adding to the 'up' feeling of the tape with vocalist Ramsey testing his voice, singing instead of shouting. Through this 'messages' come over far better than the millions of ranters and ravers that traditionally come the way of the tape reviewer. This is music, not noise. 'Trust In Me' comes out as one of the strongest, with a strange sounding guitar and a very breezy rhythm section all undercarrying the vocals. Cheesy, believe it or not, handles guitars (all of them) which must be pretty strange at gigs. His skill is one of the main factors for the success of this tape as variety surges through it with natural development. Any indie company with a brain would be demanding to release this as an album. Mind you, the band might not want this kind of link. They even do slow songs with real skill, which is as rare as a braincell at an Exploited gig. Listen to 'System Of War' and try to resist that if you can, or try the words to 'Passive Fist'... ("You can stuff your cheap heroics/I'm a pacifist/I'm a passive fist... right?")... everything on this tape is good. £1 with a s.a.e. or £1.25 without, from Ramsey, 3 Balmoral Place, Stirling, Scotland. BUY IT. Bands like this are proof that punk does live.

THE DEFORMED: 'Demo'.

This 10 song tape is very good in sound quality, strong, strident stuff somewhat removed from the 'Wall Of Noise' line scrawled on their letter. The songs have a strong central core from the drums and bass, with the guitar lashing out here, there and everywhere. It reminds me of The Enemy in patches, apart from the appalling vocals that crop up now and then that only hinder the tunes and drag the overall tone down. The pace is fast but never stupidly so which is a bonus, and means we can enjoy the power of the guitar rather than digging it out of our ribcages. It costs £1.50, with a poster, from Dave, 41 Maple Avenue, Lowton, Lancs. Enclose a s.a.e.

PLASTIC SURGERY: 'Plastic Surgery'.

A weird one! All the way from Italy with no details of the price. Write to Massimo/Mauro Menegatti, Viacolo Carmelitani Scalzi 14/a, 37122 Verona, Italy and ask for information. The band look pretty weird (see photo) but the sound is OK. The lyrics include 'You can drive your money in your arse' so who's complaining? Unfortunately the tape is home made and immediately gives the guitar all the force and vitality of a dying snake charmer still at his post when 90 years of age, which is something of a pain as he is clearly the best musician. The singer has a severe case of punkitis, growling and making odd noises he obviously thinks are the real thing. A shambles, all the way through.

IMPACT: 'Punk Christmas'.

Impact is an apt word as the band steam into your thoughts whether you like it or not with an emergent form of punk that threatens to turn snotty or Oi but never, thankfully, does. 'Stormtrooper Tactics' has incisive, clear drums and a catchy chorus which doesn't grate, because it's great. Did I really say that? 'Law Of The Land' is not quite as good, although the tempo never drops, until a huge dollop of guitar is thrown in 'In The Footsteps Of Frankenstein' with a doomy bass line and widely splayed guitar. Then it hurtles away. Tony failed to mention the price of the tape, so it's a case of a s.a.e. to 3, Meadow Brook Avenue, Pontnewydd, Cwmbran, Gwent, Wales, for details.

WE NEED YOUR SINGLES
You know as well as we do that Punk Lives can't survive without you. There are hundreds of singles and tapes released every week without anyone getting a chance to hear about them. If you are an independent record label, band or whatever and you've got a punk record out then send it to us for review. Remember, we can only help you if you help us. Send your singles/tapes to: Punk Lives, 'Singles', 256 Capworth Street, Leyton, E10 7BG.

*Written and designed by Plebb, editor of the Final Curtain fanzine, which can be obtained for 30p + s.a.e. from:
13 Maycroft Avenue, Grays, Essex RM17 6BN.*

Plebb

KILLBOY has five members who are.....
 Jim Lane - Bass.
 Eric Troop - Guitar.
 Tim Despaine - Vocals.
 John Doyle - Vocals.
 Shawn Bernan - Drums.

Shawn Berdan - Interview

They represent the West End Punk Movement together with another local band from the Valley called The Grim. To date they have recorded two separate studio demo tapes and at the time that Jim wrote (which must have been way back in they jumping by the future way back in San Francisco and Las Vegas dates in San Francisco) the band were in the final processes of fixing a demo for an EP.

Unfortunately, due to the lack of information that Jim sent me there all I can tell you about the band, I can't even give an address as he didn't include one. If you're reading this Jim please call me. Jim G. Galt.

DONALDSON hail from Middleborough
and they claim to be no big game hard-
core band from that area. Their largest
claim to fame was when they got to sup-
ply to face was when they punked B.B.M. at "The
Caverns" in Middleborough. They were also
due to us playing + sig with major Acce-
dent but just before hand the gig was
cancelled due to fighting at the club.

The band consists of:-
 Part Coburn - Vocals.
 Jim Callahan - Bass.
 John Lavender - Drums.
 Bob Moore - Guitar.

and Rob Moore - author.
The guilty party can be id-
entified from the photo, but
your guess at who is who is as
good as mine really.
If anyone out there would like to
know more about the band or you
could arrange a gig for them pl-
ease write to Bonfanti at this
address....Rob Moore,
3 Northborne Grove
Redcar, Teesside.

Post Mortem are a promising four piece band from Skegness in Lincolnshire. They are not exactly a new band, (They began as 'Interference' back in September 1980), but like every other punk band in the world today, they've been totally ignored by all scene and music weekly etc. Well here's a start...

As I mentioned earlier, Post Marton started in September 1980 under the name "Interference". After only one gig (20th at what it was!) the name was hastily changed to the present one. After a reasonable amount of gigs, mainly local, they ventured into Dix Sticks in Peterborough to record a six track demo tape, after two changes in line up the present band now stands up.

Now stands as...
Lorraine (18) - Vocals.
Martin (21) - Guitar.
Nigel (17) - Drums.
Chris (21) - Bass.

All members of the band are unemployed at this present time.

Their best gig to date was at Newcastle's 'Dinwells' club with 'Upbeat', 'Anti-Social', 'External Menace'. Originally that gig was to be the opening date on a 'Beat the System' tour but unfortunately the tour didn't come off due to the fact that Barry Light's of B.T.S. Records was a rip off merchant.

An E.P. was also planned by Barry Light for release on his label, so very excited by the prospect of actually getting

a record out, the band visited the studios on San Raul 83 to record the aforesaid mentioned R.P. Their were various delays with the release date, and then finally the distributors were unable to get the album printed because of ego hand of the record lyrics. By this time the band had told them not to bother with the lyrics, Minicame had worked out exactly how much Barry Lighten owed the hell of a lot and they refused to release anything else for B.L. Records. During this time, Barry could not be contacted, and whenever he would be paid of the band with empty promises. SA the

The bands songs are about a variety of subjects, i.e., Drug Abuse, Murder, Suicide, The L.S.A., and Wife Beating.

When I wrote to the band, they had just returned from a spell of apple picking down in Somerset in the hope of raising some money to finance a small tour up and down the country - yes you will be lucky enough to have them visit your area.

Don't hesitate and be contacted at this
address...9 004.00000000 004.00000000
004.00000000
004.00000000



If you've got a group, then you could be appearing on these pages. All you have to do is send as much information as you can on your group, ie: names of members and what they play, where you're from, records/tapes you've had released, biographical details and any other information you think suitable. ALL this MUST be accompanied by a picture. No picture, no space. Send your info to Plebb, Young Blood, 266 Capworth Street, Leyton E10 7BG.

**Farm hand wanted.
Must have ability and
money to expand a
lively bunch of Animals**

IN THIS business you get hangers on, hustlers, degenerates, you name it, they're all there. But occasionally you meet someone who not only has enthusiasm and puts themselves out to get to you but are a nice bunch as well.

My first encounter with Animal Farm was through their guitarist, Alan 'Peanuts' Pell. He'd travelled to three places just to get to talk to me about doing something on the band. He's what you call a nice hustler. Well, to cut a long story short, it worked and I listened to Animal Farm's tape and, like them, could hear that they've certainly got something.

Not punk, more punk rock, with the emphasis on rock.

I met Peanuts, the rock and roll star of the group, and the two other members of the band – Zarchie, bass and vocals and the eloquent one, and Jik, drums, the artist and money earner, – in Peanuts' East India Dock flat in the heart of London's dockland. Not the brash and garishly made up punks you might expect or *de rigueur* all black of y'er average rock star but a leaning to the street level chick of torn jeans and Doc Martens.

The three of them, who'd all played in various bands before, got together when they were asked to play at a party earlier this year. A wild affair where much booze and other substances were imbibed. The whole thing was such a success that they decided they definitely had something going for them.

Although at the party they played various Clash, Pistols, Dead Kennedy's, Buzzcock songs, they could all write and started working on their own material. Bitter/sweet songs that not only get you up dancing but also make you think. 'I'm Prince William's Dad', 'Social Degeneration', 'Lies' all have something that can hit your conscience but aren't just thrashed out at 100 mph.

After the songs came some dates supporting bands like the UK Subs, Action Pact, the Damned. They've also got a few more supports coming up but their main concern now is to be able to get into a studio to record a single, probably 'Lies'.

But that's where it stops and the big plug starts. Not enough money or enough contacts to make that big move. They know they could get something out but Animal Farm are professionally minded and want to do it properly. They've got loads of other songs – 'Star Wars', 'War Next Door', 'Public School Failure', 'John And Julie', 'Middle Class Punk', 'Robin Day Is Dead', 'Model Soldier' – and tons of good ideas for the band. So if there's a manager, agent or even better, a record company out there looking for a group of good musicians with a lot of talent, then phone 01-515 9614 and you'll have a trio of smiling



ANIMAL FARM: work as a triangle

ANIMAL FARM

faces jumping up and down the East End of London out of joy.

Unlike some bands who are just frustrated at the position they are in, Animal Farm are confirmed optimists and know that at some time they are going to make it. It might be tomorrow, next month or next year and one thing they say they won't do and that's forget the people that helped them right at the beginning, so they'd like to thank them right now. There's Nicko, ace rodie and van tender, Sue and Kevin, their No.1 fans, Garry Bushell, who promises he'll

review them, Christine, for just being nice to Ray and Mike Goodger for taking the pictures with this article. Oh, and of course, all their mums for having them.

But in the end it's all down to them and as Jik says: "We are three people, all with varying ideas, but when we get together it's like one neat triangle and when it works... ZING... it's amazing."

Too true mate and maybe George Orwell's Animal Farm will make it in 1984! ALF MARTIN

THE FOUR WISER MEN

All baring gifts. Richard Kick praises Actifed.

I'M SITTING upstairs in a very comfortable Hounslow semi-detached house, downstairs in the centrally heated living room a video is on, flickering visions of horror and gore flash on the screen. But upstairs Actifed – Dave (guitar/Vox), Clinton (guitar), John (bass) and Stuart (drums) – are calm and collected. They are at ease with themselves and the world they have created around themselves. They are the best of friends. They are proud of their group – a fierce and powerful post-punk combo. They have a stunning record out at the moment, they've recently 'proved' themselves with a couple of tremendous gigs and are just about to start a 31 date tour with the UK Subs, which they're all very excited about.

This house is so safe and secure and snug and all these people want to do is get out and sleep in a cold van for a month or so. It must be the spirit of punk rock.

THE DEMONS that are conjured...

Angels and a soldier holding a murderous looking machine gun. Behind the kneeling warrior stands a Catholic priest, his arms are outstretched in

parody of the cross, although he is not Christ. Both soldier and saint wear gas masks, the black storm clouds in the sky above them are gathering or maybe even about to recede. This latter observation is the more likely because the two figures, companions, the master and his disciple, stand and kneel, respectively, amongst the ruins. Their damage has been done today – they are no harbingers now.

On one of the shattered walls there hangs a tattered poster. The reflection in the lens of the gunman's mask is a curled shape, a fetus, a child not yet born. DAWN OF A LEGION

ACTIFED ARE a formidable group, theirs is a history of set back upon vicious set back leading up to, perhaps, ultimate triumph. Their 12" single – 'Dawn Of A Legion' – which they have recently brought out, and which we will examine fully later on, is the first part of that triumph. And, really, the fact that they still exist is a large victory in itself.

The aware punk rocker amongst you might remember a young and embryonic Actifed gigging around London a lot in 1981/2. They were then, in their own words, "a good time band"

but one with enough verve to build up a sizeable following.

They held enough promise for the Powers That Were at *Sounds* to give them a front-cover feature in an '82 issue of that paper. Now, a front-cover for a band is exciting enough, but for a group to get one on their first interview ever...

"That was the first interview we'd ever done. I didn't know anything about it 'til I bought it and we were on the cover! Then I thought it was the best thing that had ever happened to me but now I'm not so sure – they were just glory hunting. A few people gave us some stick about it but it was nothing to do with us. We got some good end of the year awards in the paper though. 'Prettiest Faces And The Wierdest Cover Of *Sounds* Ever', 'In And Out' and 'Here Today, Gone Tomorrow.'"

The awards, however cruel and cutting, proved to be correct.

"We never got any gigs afterwards or anything. It would have been a great time to bring out a single but there were so many problems with contracts and when that was sorted out we still had other problems which went on for a



NO RATS ARE SAFE
WHEN HE IS THERE...

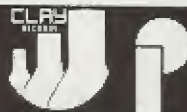
A PIED PIPER
WITH A GRUDGE TO BEAR

**'CITY
BABYS
REVENGE'**

New Album &
Cassette From

G.B.H.

CLAY LP8, Cass CLAY CLP 8





long time."

The contract young Dave's talking about is one that they almost signed with the infamous John Curd (he of the promotion world). When, after the front cover splash, a few indies approached the group, Curd jumped in quickly and beat them all off. "Literally" adds Stuart sardonically.

The group at that time were willing to go with Curd, the most enthusiastic of their suitors. They'd have been willing to go with the devil himself if he'd have given them the opportunity of vinylizing their efforts.

"That was a bad example of a contract. It had us tied up in knots, there were no loopholes whatsoever, Curd had thought of everything. We wouldn't have been able to move. We'd have had the same singer now and everything. Really, the solicitor should have told us not to sign it, but we were pretty anxious to get something down on vinyl because that was near the time of all the publicity.

The solicitor also does the Human League and The Stray Cats - he's a flash boy. But we were hearing what we wanted to hear half the time. We didn't stop to think. We really needed a solicitor to sort out our solicitor. We didn't know what was going on."

As if this wasn't enough trouble in itself, it was around this time that the huge medicine company, a mighty and indestructible conglomerate which (along with thousands of other things) produces a cough mixture called... Actified became interested in our heroes. The great, awesome and monolithic industrial Tower Of Babel looked down upon the scrawny flea and whispered, "Cease, I am not sure if I like you using my name."

And cease is exactly what the group

did. They came grinding to a complete halt. Mr Curd, frightened by the fearful legal tangles that might ensue over the name, scuttled off into the wilderness never to be heard of again.

Legal contratemps did in fact ensue and have been carrying on and on and have only just been resolved.

I've got hassles in the morning, I've got hassles in the afternoon...

With all this going on the group decided to sweep their floor clean once and for all. They'd long been dissatisfied with their singer Weazle, so on March 1 1983 (the roadie Wilf remembered this date exactly) they unceremoniously asked him to leave.

"He wasn't musical at all. I'd write the words, teach them to him and he'd follow me. Basically we all thought that he was holding us back. And if that's the case, whether he's your best friend in the world or not - the group has to come first."

So, pop went the Weazle, out went John Curd, the legal problems went on but were finally resolved in the group's favour (the giant simply lost interest), the front cover overkill embarrassment was lived down and the group were finally free. They had survived. THE 'DAWN Of A Legion' EP on Jungle Records featuring four tracks - 'Creation', 'Prophecy', 'Innocent' and 'Exit' - is the fruit of the struggle. It is a splendid achievement.

A more spikey and sparkling record it would be hard to track down these days. What is more, in the current identikit atmosphere, it's refreshing to find a band that are, if not totally and utterly unique, very hard to pin down indeed. There are little bits and pieces on the EP that I can identify as coming from UK Decay, Ritual and even Roxy Music, however the body and soul of the record belong to Actified themselves.

The music is hard but tuneful with several interesting and *different* hooks to draw the listener into the centre of the whirlwind. The vocals (by Dave) are superb; tough but melodic - Weazle is definitely not missed.

Lyrical and structurally the EP works on a couple of different levels. The most interesting of which is a cyclical interpretation of human existence.

"'Creation' - the beginning. 'Prophecy' - man's wars. 'Innocent' - the question of guilt and religion which is the cause of much strife. And 'Exit' - the end of it all."

Each of the four songs have their own individual meanings as well.

"'Creation' was inspired by the Elephant Man, it was taken from him. We felt sorry for him - he was intelligent and people mocked him because of the way he looked. You see it happening all the time.

'Innocent' is about the hypocrisy of religion.

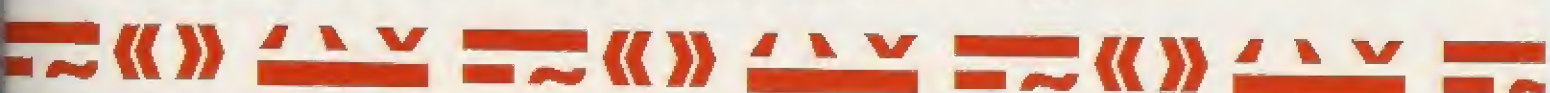
'Prophecy' is about war, where there are only two ways out, death or glory.

'Exit' is about the organization that encourages suicide and euthanasia. It's easy to manipulate people when they're desperate - they're just using people."

The EP has already sold out of its first pressing. It's easy for you to walk into your record store and buy a copy of it. Consume. You'll feel better afterwards. THE FUTURE for Actified is a bright, fast moving, star.

By Christmas (or shortly afterwards) they will have finished their 30 plus date tour. The 'Legion' EP will have sold thousands and thousands of copies and a new single, 'Crucifixion' (probably), will be on sale. Then an album.

By that time Actified will be universally recognised as one of the three *important* groups in the land. They will bring you gifts.





FAMILY TREES

Jimmy Graves goes back to Skeletal Family's Roots



I SHIVERED when I first heard 'Trees' echoing across the dark mystical airwaves of the John Peel show. Every blood-curdling scream left my spine shuddering like a road drill.

Skeletal Family singer, Anne Marie, wailing like the siren temptress, luring my ears through a sea of melody and originality. A certain remedy for the ailing 'left-field' pop market and Independent scene.

Skeletal Family, a Bradford based four piece formed in December 1982 and

since then have gigged regularly around the country, gaining a considerable following, and have played dates supporting Sex Gang Children, Play Dead and the John Peel Radio Show.

For the record, The Skeletals have unleashed two perfect pop singles to an appreciative audience - 'Trees'/'Just A Friend' on their own Luggage label and 'The Night'/'Waiting Here' on Red Rhino Records. On Interrogating Trotwood (bass) and Stan (guitar), they admit "It could have been a better production, however we think we did the best we could on the money we had, ie next to nothing!"

So you think your lifestyle will change signing with them? "Not at all, but them being based in London will mean we'll have an equal chance with everyone else at getting gigs, press and all that shit."

Stanley makes it very clear, "We have no desire to live in London, everything's so expensive, and it stinks. It's always being said people from the North don't like the South, and in our case it's mostly true."

So to an obvious question, what are the band's influences? Expecting the vote of confidence for Siouxsie, I'm surprised to find their music tastes range from Duane Eddy and The Sweet, to Sandy Nelson (a firm favourite of sticks man Howard, whose tribal drumming is a force to be reckoned with).

OK lads, back to the basics. What does punk mean to you then? Trotwood

answers first. "It's an attitude, not a movement. All that crap about having to conform to a certain sound or uniform to be regarded as punk is defeating the principle of punk - being individual, thinking for yourselves."

"That's why that hard-core stuff is literally dead," Stanley states, "people have just got bored with that 100 mile per hour thrash and sore throat vocals."

What are your audience like now? "A lot of punks and kids with their roots in punk and branches in other areas - like that Sex Gang/Death Cult type crowd," says Trotwood. "Up North we get a more varied following, it's really satisfying to see all different sorts of people at our gigs, as you can imagine. "Our set's quite lively as well, and we attempt to do some amazing cover versions, including 'Bela Lugosi Dead' and 'Public Image'."

OK, I know what you're thinking but I've heard them and they sound really good.

Do you see yourselves as a commercial prospect?

Trotwood: "Yes, given the chance. We will work our bollocks off to succeed. I think you don't have to be a sell-out to be a commercial group, you just have to attract a lot of people to your brand of music."

So what's for the future?

"Who knows? I'm sure we'll do something to be remembered by, even it it's for choosing sacred songs to cover."

FANZINES

DR SYN looks at the latest crop of fanzines

BIT OF an epic load came my way this month and many of them were unexpected bonuses! We'll take it alphabetical as before...

ACTS OF DEFIANCE. No. 7. 25p + SAE. From RAF, 40 Stratford Avenue, Sunderland, Tyne & Wear, SR2 8RT. Fanzine reviews, Famous Imposters, Veganism, Annie Anxiety, Militarism (A Statement), The City, Battery Hens, Faction, nuclear topics, Poison Girls. All very well laid out, with well thought out interviews but best of all when their thoughts are aired they're done so with personality instead of text book approaches, which means more people take notice. Excellent!

THE ALTERNATIVE MEGA-ZINE. No. 5. 20p. + SAE from William Graham, 31 Kersland St., Hillhead, Glasgow, Scotland. Considering there's not many pages (although they are very large) they cram a lot in, such as Meteors, Spear of Destiny, Bunnymen, Crass, Chelsea, Under 2 Flags, Marine Girls, Four Walls, Shaking and Big Country. All jolly good fun too.

ANIMAL. No. 1. 25p + SAE from Richard, 19 Manor House Rd., Jesmond, Newcastle upon Tyne. 2. Bit scrappy in layout terms but it shows obvious signs that as it develops it'll be pretty good. Interviews with Chelsea, Lords of the New Church, Blitz (the answers are truly terrible!) Branded and The Toy Dolls.

THE BUNKER RANTS ON. No. 4. Price unknown. SAE to Andrew Grout, 14 Rendham Rd., Saxmundham, IP17 1DT. And with the silliest address of the month it likewise follows that it's the funniest size of the month, about snapshot size, which is all to its advantage as it contains a hugely combustible set of personalised writings and ramblings. Salem, Arid Zone, The Sustained, poems, gig reviews, and little cartoons. Tres sweet.

COOL NOTES. Final Issue. 30p + SAE from Richard Edwards, Flat 5, 166a Romford Road, London E15. So farewell then to a fanzine with a difference (even if I don't like it personally). Includes ole John Peel, fanzine reviews, Glastonbury '83 (an epic!) Toy Dolls, the usual Cherry Red reviews, Poison Girls, French Holidays, poems, thoughts etc, etc. Value for money special.

CROPHEAD '83. No. 1. 30p. from 14 Avendall, The Ridge, Shirehampton, Bristol 11. Dreadful! Why is it that skin



type fanzines never actually do anything other than print pix of each other and print little mini-history from old books. Is that all they know about? This one, as per usual, comes with its racism buried in pictures, Lionheart T-shirts and Union Jacks (proud of their country, my arse) abound and someone's questionnaire has the "Woman-English" giveaway. Bands for humans to avoid would appear to be Tantrum, The Oppressed, and Criminal Class. Attak are unfortunate enough to be featured and apart from this there's a couple of pathetic poems and an article on Skins antics in Brighton. Some stay in a flat and some get sent back on the train. Well that's a neat twist (Send them back! Send them back!).

HAVE A GOOD LAUGH. No. 3 and 4. 20p + SAE from 57, Briardene, Burnopfield, Newcastle upon Tyne. **ISSUE 3...** Anthrax, Today's Generation, RAS, 4-Skins, Stress, MWAB, Black Death, Fanzines, The Fiend, Gig reviews aplenty and a great GBP play. **ISSUE 4...** Chaotic Dischord, Newtown Neurotics, Riot Squad, Evil Dead, Attila The Stockbroker, 4-Skins, Abductors, Special Duties, Sadistic Slobs and Manufactured Freedom. Classic put downs about bands who don't reply to questionnaires abound. This man is angry!

EARS OF A DEAD MAN. No. 2. 20p + SAE from Mark, 55 Chesterfield Rd., Downend, Bristol. The Destructors, Court Martial, Manufactured Freedom, Corps snippets, Screaming Dead, reviews and Devoid.

HYDROPHOBIA - SECOND COMING - 15p + SAE from Mark, 142 Green Rd., Charminster, Bournemouth, Dorset, BH9 1EG. Tiny but packed with things.

Admass, Idiom Tribe, Shock to the System, Amebix, Confessions Of Sin. **HYSTERIA. No. 1. 20p (+ SAE)** from Jay, 181 Rectory Rd., Grays, Essex. With the familiar Final Curtain look to it (Plebb helped out) there's thousands of bands packed into a microdot. English Dogs, Potential Threat, Amebix, Dead Wretched, Sears, Elusive Din, Screaming Dead, news and reviews. Excellent as hell.

INSANITY. No. 2. 20p + SAE from Shane, 2 Montrose Close, North Hykeham, Lincoln. Small and a bit messy but hilarious (unintentionally most of the time). Includes Black Death, Fatal Conflict, AntiBody, Swelling Itching Brain, Criminal Justice, Jack, Terveet Kadet, Le Lulus, The Apostles, Destructors, Potential Threat, The Infected, A.T.A., Court Martial and Psycho Faction.

N(orth) E(ast). 10p + SAE from 6 Mendip Close, Peterlee, County Durham SR8 2JL. Although concentrating on the North East, as the title makes clear, with interviews on Clock DVA, local gig guides

and exhibitions, there is also a vast fanzine round up which is worth the measly 10p alone. Vast potential here.

NO VISIBLE SCAR. No. 10. 20p + SAE from Craig, 17 Percy Road, Renfrew, Renfrewshire PA4 8AZ, Scotland. There is no layout, claims the author with some delight but I'm not that bothered. It's quite a witty item, despite reprinting a horrendous Wattie interview. Much better are features on The Mau Maus, The Underdogs and The Last Rites.

PROTEST ISSUE. No. 3. 20p + SAE from Paul, 113 Naworth Drive, Hillheads Estate, Westerhope, Newcastle upon Tyne, NE5 5PU. Nice, concise layouts and features on Instant Agony, Lots of little bits, article on No Future, State Of Emergency, Devoid, English Dogs and some good lengthy reviews. Masses of personality, which counts for a lot too. One of the best hardcore punk mags.

SOCIETY'S VICTIM PUNKZINE. No. 1. 20p + SAE from Andy, 2 Westmoreland, Wyton, Hunts, Cambs, PE17 2HS. Andy also does a fanzine distribution service. SAE for details. An open minded lad is Andy, can give both Sex Gang and Discharge coverage and be fair to both, which is a hopeful sign. Other parts cover Destructors (of course), Ridimentary Peni and Omega Tribe.

STILL DYING. No. 3. 20p + SAE from Will, 29 Sandrigg Square, Harton Moor, Soth Shields, Tyne and Wear. A crowded little mag with The Adicts, External Menace, Fiend, Xpozez, Ligotage, D.O.S., Flux, CH3 and many, many more.

TREES AND FLOWERS. No. 11. 25p + SAE. From Toxin, Hall Flats, Crimbleham, Kings Lynn, Norfolk. This includes a free single, so you're SAE better have a few stamps on it. You get bits on The Outcasts, Reality, English Dogs, External Menace, The Samples, Fits and Vibrators as well as the record itself. It's "Khmer Rouge Boogie" by The Destructors.

TROUSERS IN ACTION. No. 4. £1.00 + SAE from Phantom Records, 373 Pitt Street, Sydney 2000 Australia. A brilliant 'zine from overseas and well written with excellent photos. Reviews galore, news of the death of a local punk at the hands of the Police and articles on Box Of Fish(!) and Progression Cult. Get it. The man behind it promises to do extra copies for anybody who sends for one, so you won't be off on a wild goosechase.

WHIPPINGS AND APOLOGIES. No. 6. 35p + SAE from Steve, 4 Walmsley Rd., Leeds LS6 1NG. Considering the price and only 20 pages, they pack a lot in. There's features on Anabas, Ipso Facto, March Violets and Liet Motiv with features on local clothes shops and lots of reviews but they could get twice as much in with reduced type, so get to it!

LPs

THE BLOOD: 'False Gestures For A Devious Public (Noise).

DEAR MARY Whitehouse.

Congratulations on winning your campaign against video nasties. Where would we be without people like yourself, fighting to keep our fair nation free from violence, sex and other obscenities. At last we are getting back to the old morals, and the good old days. Or are we?

The Blood's debut LP has arrived. With a bang! My faith in The Blood, has certainly proved justified. Practically every track is up to the standard The Blood have set with their singles. And if you've got the singles you'll know that's really saying something! If you ain't got the singles then you're a...

'Sucker' opens up this treasure chest of goodies. A slow old number, but as ever with The Blood the power remains intact. The same applies to 'Mesrine', a track which you should all be familiar with.

'Rule 43' is about devious crimes of a sexual nature! A riot of a chorus with a devil of a tune!

'Joys Of Noise' opens peacefully enough... It doesn't last! The title says it all. But even here The Blood manage to keep a tune going, where lesser bands would grind into a messy halt. It includes the line 'Just who were the Rolling Stones?' Who indeed? This is also the first song where we hear the famous Blood roar. Whoah! After this though, they flow like petrol. And if you set light to petrol...

I'm sure the Cardinal had himself in mind when writing 'Waste Of Flesh And Bone'. The whole song is about living your life your way, with the Cardinal crying 'So I'm a child overgrown, drink myself stupid but my time is my own.' The chorus is fast and has a lot of words. Almost too many and I doubt whether The Cardinal can cram them all in. He does, just!

'Done Some Brain Cells Last Nite' is generally about being the idiot! With more whoahs than your average rodeo it moves at a reckless pace, but never loses grip of the road.

One and a half seconds breather, before 'Degenerate' picks up where the last song left off; so it is with a touch of

relief when the calmer buzz of 'Gestapo Khazi' spews forth. This is the bit where the boys in blue feel the wrath of The Blood!

No doubt your local MP would be up in arms about this vinyl release. He'd probably say The Blood were sick. Well he's too late, 'cos the Charlton geezers 'ave beaten 'im to it! 'Well Sick' has another stormer of a chorus. Aren't they all! It also has the most humorous line on the LP. 'Life's a barrel of tits, but I'm still sucking my thumb'. I say!

In between making classic records The Blood's hobbies include doing things you shouldn't do to dead bodies, 'fixing' the brakes on wheelchairs and sawing up dogs! So says 'Sewerbrain', the final track.

I kid you not, when I say this LP is brilliant to the point of excellence! Does that make sense? Who cares! A mention for JJ who churns out those unbelievable guitar lines, bursting at the seams with aggression! Every song a winner, this is a must for any honest clean living city gent. Oh, and you of course! **PAUL CASTLES**

VARIOUS: 'Son Of Oi! (Syndicate).

Oi Oi what's all this then? Oi compilation number, er, I've lost count! But then that doesn't matter. What does is the goods in question. Firstly it's a LONDON LP. Most of the bands are London bands, and the whole thing is very much in the 'Minder' mould.

Popular heroes Cock Sparrer get things off to a rousing opening with 'Chip On My Shoulder'. Recorded live it is a powerful song, with plenty of sing-a-long lines.

The next two bands aren't Oi in the sense of bands like Cock Sparrer. Matters not! Both Kraut and Prole pull their weight, preferring a tighter all round sound, rather than the street chants. Prole have a particularly decent singer, and their overall sound is rather pleasing to my dirty ears.

I award a large plus to this LP. Why? Because it gives a few of the many excellent poets currently doing the rounds a chance to spread their gospel to a wider audience. No doubt an LP of Punk poetry would sell about as well as hot dogs at a vegetarian do, so introducing it amongst songs is a far better idea. The words are clear, and help to give the LP a feeling all of its own, and hopefully people won't regard poetry as a middle class thing. The best of the lot, Garry Johnson, has a fine attack on the young Conservatives.

What else? Well there's these 'ere

geezers called The Gonads, but the less said about them the better! Only kiddin'! 'Jobs Not Jails' is a punchy track but not even the mighty Gonads can conjure up a title as funny as 'Herpes In Seattle'. No siree! That title goes to the Alaska Cowboys.

Poet number two Terry McCann (dubious?) shows up the TV play 'Made In England' for the joke it was, with another poet Scouser Mick Turpin following up with an experience he once had on a train.

As is the custom with this sort of affair, 'Son Of Oi' has plenty of piss-up songs, but you don't mind if I skip them, do you?

Attila's ranting thoroughly spoils 'Mindless Violence' by the Neurotics, and as usual it's left to the 4-Skins to put the proceedings back on the right road. 'On The Streets' is typical 4-Skins, with Tom and Co. at their very best.

One of the poppiest tracks is courtesy of The Business, but then they always were more than just a pub band. A fine chorus with a good tune throughout.

Another bunch of old timers are Mensi's Upstarts. 'I Understand' is the second live track. The tale of a Rastafarian boy who died whilst in the hands of the police. The slower reggae track does nothing to undermine the power of Mensi's voice.

Oi has had more than its fair share of critics, but as long as the new bands continue to come through it should survive. What's the difference between Oi and Punk? I'm not too sure. Basically though the principals are the same. Challenging lyrics and hopefully some decent music as well. This LP has plenty of both! **PAUL CASTLES**

UK SUBS: 'Flood Of Lies' (Scarlet Records).

IN LAST month's singles review, I said the UK Subs were still producing better songs than most of their younger counterparts. This LP convinces me. Like a vintage wine, the Subs mature, getting better as the years pass by.

The first three tracks get proceedings off to a fine start. The title track opens up with a haunting bass intro and Charlie Harper slumbers in. Slower these days, but losing none of his raw vocal style. An absolute master of a chorus, which should go down a treat live.

The speedy days of 'CID' and 'Stranglehold' seem to have vanished, as Charlie settles for a slower rhythm. 'Veronique', the B-side of the latest single, has some funny lyrics about the stripper Charlie met, with Captain Scarlet's guitar piercing your brain with its sharpness.

'Soldiers Of Fortune' opens with suitably placid and relaxing piano and guitar and slowly a drum joins in, sounding like some sort of Spanish scene with marraccas and castanets! Faster, sharper, tighter and then a teasing three second wait before Charlie dives in, head first as ever! A real stormer.

The final track on this side, 'After The



THE BUSINESS: one of the poppiest 'Oi' tracks

War', starts with gun fire and catchy guitar playing. What will the Subs be doing after the war? Sounds like they'll be having plenty of wild parties and getting drunk!

Side two opens up in lively fashion with 'Violent Revolution', as the Subs bash their way through troubled Britain, with the anguish and despair on the streets.

Another great sing-a-long chorus in 'Dress Code', before the Subs leap into the oddly named 'Revenge Of The Jelly Devils'. Sadly the song fails to live up to my optimism of the title. Still, not to worry, 'In The Wild' more than compensates. A real professional sound, no kiddin'. The story is an old one, little girl lost in a big city. You know the rest.

It's great to see the Subs have written some new material and more than a match for their previous classics. They may lack the aggression of songs like 'Telephone Numbers' and 'Organised Crime' but they now possess a finer touch, with far more emphasis on the tune. A lesson for bands everywhere! **PAUL CASTLES**

4-SKINS: 'A Fistful Of . . .' (Syndicate). THE EAGERLY anticipated 4-Skins LP. Southall is now a memory, becoming increasingly distant and any talk of the 4-Skins should centre around the band and the music, rather than the riots.

The music is notable for the lack of Oi! type songs. 'One Law For Them', 'Chaos', 'ACAB' are replaced by a more refreshing sound, both lyrically and musically.

The layabouts anthem sets the Skins off. Titled '5 More Years' it's all about life on the dole. No . . . Not the same old stuff at all! They're actually enjoying themselves, poncing fags and the like! It includes a vintage line in 'We're on the dole and we're proud of it'. Are they joking? Let's hope so!

The melody on 'Waiting For A Friend' is far in excess of a previous 4-Skins line-up. Paul Swain digs up some fine tunes, with Ian Bramson's drumming keeping the set intact. New singer Roi has the 4-Skins trademark, a devilish Cockney accent, with Uncle Tom knocking out the bass lines better than ever.

As they plough through side one, I find myself politely requesting a bit more power. 'I'll Stick To My Guns' provides just that, although maybe not quite enough of it. The power is intense, rather than wild and chaotic. But that is the band's style these days. Although the songs don't have the immediate appeal of the older material, these are better songs. You have to work your way into them. Once you've done that, you can start to appreciate the new 4-Skins music.

Six tracks completed, it's turned over for seven more. (You sure get your money's worth!). It's a pity the lyrics aren't printed, but that's probably how the band prefer it. The politics are there but the music is the main concern. You don't need to be a genius to suss what

'HMP' is about!

This release is certainly an improvement on the 4-Skins first LP. My criticism would be that the songs have a tendency to sound the same.

But we'll let 'em off! The point is the 4-Skins have taken the risk and have shaken off their chains of Oi. There are plenty of bands with raw street level bootboy music. There aren't many bands churning out this sort of music. Honest songs, but still with the Punk spirit. Out of the ashes of Southall, some life has risen. **PAUL CASTLES**

ONE WAY SYSTEM: 'Writing On The Wall' (Anagram).

IN PL No.9 we were told to watch out for the 'flames' surrounding this particular album. Well, I approached it gingerly, with gloves of asbestos covering my itching digits wondering just what was going to happen. When I heard the album through a couple of times I took a deep breath of relief and shouted, 'False Alarm!' to the gathering populace. One Way System have made a reasonable album and nothing more, developing their approach but continuing many of the more obvious faults.

Despite the admirable cohesion of their songs they produce far too many numbers which drift in one ear and out the other because they have no distinctive features, other than the end result. We come to know the One Way System sound slightly better than before, involving as it does a motorway of guitars being laid down amongst the heavy rhythmic approach and mothballs vocalising. Clean, punctilious songs are here in abundance and they avoid sloppiness, always rolling everything into that whole, the songs crash past, catchy elements are well exploited . . . but, BUT . . . it doesn't add up to enough.

With a white label copy in my hands I am unable to offer song titles other than the current 'This Is The Age' single, which hides the melodic guitar lines under the wrathful, more tuneful vocals. When they learn to take this sort of structure one step further they may have something special to offer based from this evident harnessing of power but until then they're living up to their name . . . everything goes one way, haring off into the distance with no great realisation of what or why they're doing all this, just a locked steering wheel.

The bass and drums work well together to hold up the rhythmical end but never give us anything stunning. The guitar, however, shows signs of rampant development which the mix never fully brings through. Some of those moments could have been so impactful that it's a sad loss. The singer has avoided endless rasping and if he could deviate somewhat from such samey stylising he too might pull in interest other than the hardcore fans.

The last song on side one starts with a delightfully slow opening but when it gets into its stride there's nothing special

there either, other than the move which can be called 'brave' but should in fact be only natural. Once again the guitar takes all the kudos. This shows what the band are capable of. They're capable of change which is great but it's whether they can maintain and develop this independent strain. If so, the flames should be there for the third album. Then we'll see something. That song has just as much power as the other songs but it's so much better. You flip over to side two and the first song there is another garbled powerhouse of forward thrusting which might be fine at a gig when all you want is energy and noise but on record there has to be something more than a hint of feedback and overdubs.

Any band who tries to develop deserves applause because, without bands doing this, the audiences will never change and the apathy that surrounds these sort of bands is legion. The gigs are dismal, slothful affairs half the time, weekly rituals with little substance. Bands like One Way System can change that. I just hope they do. **SHATTERHEAD**

PIL: 'Live In Tokyo' (Virgin).

REMEMBER THIS lot. Their singer once managed good songs, once played in a well known band . . . but all this was long, long ago and far removed from the vaudevillian escapades of today. Funnily enough, despite their lazy slothful attitudes and their constant contempt (everything Les Pistoleros were supposed to be against) for their 'fans' the little black and white logo still adorns many a leather jacket over here. Get that paint stripper out lads. Johnny's a naughty little boy, an action man become a worthless toy.

He sounds hilarious, chirping and cheeping, his sneer dissipated by luxuriant suits, his risqué language like that of schoolkids out of sight of their mummy. The mighty keep on falling and it's our job (it's what Johnny would have wanted all those years ago) to see that the safety net is whisked away at the last moment.

There really isn't much difference between Spandau Ballet and this PIL version. They're both tight, glistening pop and only the words are different but as the words have stayed the same whilst the music becomes safer with every month that passes it is hard to stop laughing. PIL are a joke and a putrid one at that. As rebellious as their former mentor, McLaren.

The audience goes wild and the shimmering pop band steps jauntily onto the stage. Yes, it's 'Annalise' sung by a remarkably distraught choirboy. When I woke up it had stopped.

And so it goes on, funk a la Kajagoogoo streaming out, song after song. PIL are short of cash and this is their answer, the way out of their problems. If you buy this you're almost as big a joke as the band themselves. **SHATTERHEAD**

◆ R U N N I N

The Bollock Brothers are still playing it for laughs



Bollock Brothers, minus Jock, are rehearsing in the studio, they give me a wary look, obviously thinking I'm too old, grey and unhip to even understand anything about punk, let alone the outrageous and well documented exploits of the band. Is he another News Of The World hack in disguise?

We arrange to meet in the pub in 10 minutes and I can tell they're wondering whether to blow me out. But they turn up, still minus the irrepressible Jock, the one person I knew from way back who knew I wasn't about to have a go.

Still, in at the deep end and pints all round, we're off at a fair crack and, surprisingly, Jock isn't the only one in this band with a mouth that could charm any monkey down from a tree.

They're a nice bunch of blokes that can not only give a wind up but can take it as well. Poor old Rich Collings, one of the guitarists, takes a lot of stick about his nose. So that's why he supports Tottenham. But he is the one that pulls the birds.

Anyway, back to the band. Facts first: Jock McDonald, singer; Keith Bradshaw, bass; Dave Reagan, drums; Rick Collings and Keith Lewis, guitars and Paul Shurey, keyboards.

Over the last few years they've had plenty of headlines all over the world and sometimes their reputation has gone before them. Had the press and public attitude changed towards them?

"Everything is changing," says Keith, "the press have done an about turn and now realise that what we do and say are not only good for us but are good for them as well. We're all playing the same game. We can help sell papers by being controversial but also they now know that we are also a good group and can back it up musically.

"People said to us that we should disappear for a while and come back with a different name, but we couldn't do that. They all know Jock and he'll never change.

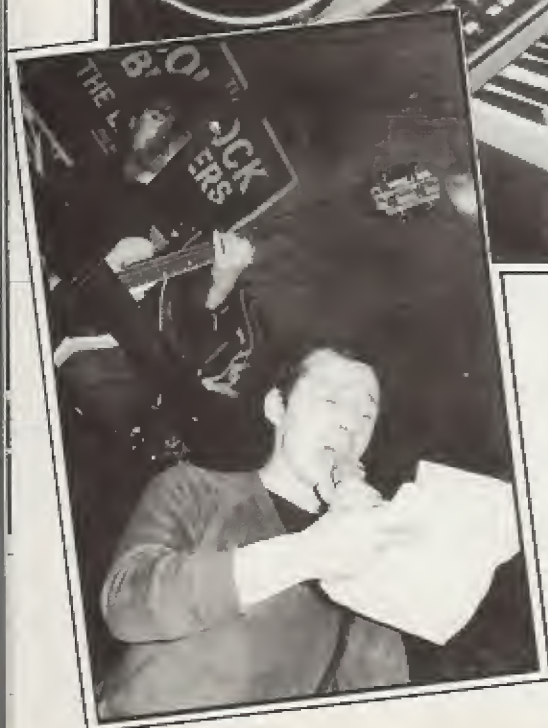
"The public are hearing our records, dancing to them and are surprised when they learn it's us.

"Promoters still get worried and when we turn up they ask us where the wild boys are and then they're usually shocked when they find it's us. We played the Marquee recently and the engineers were saying they expected aggro but when they heard us they really enjoyed it.

"Our only problem is radio plays, so that means a lot of people up North

THE DAY before I'm due to interview the Bollock Brothers, I was in London's Alaska Studios right next to Waterloo Station. Singer Jock McDonald and bassist Keith Bradshaw came running in. Did they have the cops on their tail, were they running away from someone with a libel suit? Nah, it was all innocent stuff, they'd been out for a jog, keeping fit for their regular football matches.

Back at Alaska the next day the



G W I L D ♦



have never heard us."

What about the future.

"We're going back to Europe. We did a festival in Belgium a little while ago and were just billed as special guests. We've got a tremendous following there and there were 10,000 people going completely wild. It was being videotaped and they didn't turn the cameras on us because of the billing but they went berserk when they saw us and the crowd's reaction and started filming us

straight away. We'll be in Europe until Christmas Eve.

"Then we're going to live in America for a while. We've had loads of people asking about us and they all know Jock because he lived there for a couple of years. We don't want to just go out there, do a couple of dates and then come back. We want to see how it works out, how open they are to us and our music and how far we can go. We've got to create the buzz because we don't just want to play grotty clubs."

I hear you're going to be staying with the infamous groupie, Cathy Ross in California.



BOLLOCK BROTHERS: with Michael Fagan at the Batcave

"Yeah, that's right, in a place called Laguna."

What sort of antics will you get up to over there to create that buzz?

"We don't know yet, we'll have to see how it goes whether we're going to have to play it up to get the attention."

How far do you think you can go.

"As far as we want to. As long as it doesn't harm anyone or there's one subject we steer clear of and that's religion. We don't do these things just to create an uproar, usually it's just for a laugh and to wind people up. We wind ourselves up all the time."

What about records?

"We'll be releasing a live double album in November," continues Keith, "it's an official bootleg. One LP was recorded in Europe and the other is with Michael Fagan at the Batcave."

What happened to him. Is he trying to get back into Buckingham Palace to see the Queen?

"He did one date with us on a tour we fixed up and then disappeared. The last time anyone saw him was on Tring Station. We think he's back in some nuthouse somewhere."

"We were supposed to be playing London's ICA with him and we'd hired a coach and carriage to drive us up the Mall to the gig but I made a mistake with the dates so that had to be blown out. We turned up for the gig and they then realised who we were and did *not* want us on. We managed to sweet talk them into letting us play three songs."

Anything else coming up?

We're fixing up something with the leader of the GLC, Ken Livingstone!"

What! Is he making a record with you? Is he going to creep into Maggie Thatcher's bedroom in the middle of the night and nick some of her wine?

"We're helping to organise a peace concert at the Brixton Ace, hopefully there will be about 10 bands on, and Ken Livingstone will probably present it and make a speech."

Just as we start getting outrageous with the suggestions of what could be done with Ken Livingstone, in walks *Sounds* writer Garry Bushell and the conversation drifts. A few minutes later the bouncy and jovial Jock comes in, orders drinks all round and starts the conversation again. He tells me about all their plans and he has to be stopped, "we've got it all says Keith and I."

He keeps quiet for a minute, probably thinking 'there will be another time'.

No fear of that. ALF MARTIN

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PARTISANS

Paul Castles reviews a recent gig that featured Conflict, Hagar, Partisans, Lost Cherries, Omega Tribe and Vex

CONFLICT+ANTHRAX+HAGAR THE WOMB+THE PARTISANS+LOST CHERRIES+VEX+OMEGA TRIBE+THE ACE - BRIXTON

BRIXTON IS not the first place you'd choose to spend a cold Saturday night. But if the 'place' is The Ace and Conflict are the main band, you're sorely tempted. When you hear of the other bands on the bill; well, you've just gotta go!

By the time I got myself into the warmer surroundings of The Ace, Anthrax were mid-way through their set. They were raw and angry, but left little impression on me.

The Ace had filled to near bursting point when Hagar The Womb took to the stage. Hagar have no vinyl releases to date, so no specific songs could be picked out. But what came across was the overall colour and enthusiasm of the band. Karen and Ruth do the verbals, and three other dancing girls make the stage quite a spectacle. It's fairly unusual to see a band with TWO girl singers, and this catered well for a powerful sound. The colourful presentation brought to mind Rubella Ballet, although Hagar's sound and overall performance was far more convincing.

The Partisans were the next band up. Slightly unusual in that all the other bands have blossomed from the seed of Crass. The significance of this should not be lost. Credit to Conflict for allowing The Partisans to play, and credit to The Partisans for not being afraid to play on an 'anarcho' night. The result was a success, with The Partisans going down supremely well.

The young Welsh wizards kicked off with the old favourite '17 Years Of Hell'. All clad in black, The Partisans looked an impressive sight, with Dave, Rob and Andy spread across the stage, with Shark bashing away contentedly to himself. And the gob did fly... Yes, it still goes on! But Rob was undeterred as he lead The Partisans through a set tighter than a wet T-Shirt on Joan Collins! The new single was played to the standard that such good songs deserve. Several tracks from the LP were given the once over, before an over anxious bouncer tried to convince Rob that his time was up. With Andy backing him up, Rob convinced the bouncer that The Partisans still had more to offer. And so The Partisans encored with their own anthem with the Punks singing along.

After all the excitement it's time for a drink and who do I meet in the bar? Yes, it's The Partisans again! All soaked due to a mixture of gob and sweat and were naturally in high spirits. Rob pointed out

that the gig went far better than the week's previous gig at the 100 Club. Further chat centred around the airplay the new single had received from Peter Powell. Rob hadn't heard it on the air, but my good mate Jon confirmed the good news!

The Lost Cherrees are another band with two girl singers. One's orange hair and the other's enormous . . . black mohican immediately capturing the eyes of the eager crowd. The comparisons with Hagar are obvious, but the two bands should not be confused. Lost Cherrees dished out a powerful, aggressive set, with a fine melody. The high spot was their excellent rendition of 'Pleasant Valley Sunday'. Both the Cherrees and Hagar should be seen at all cost, as both bands have more style than Weller and more colour than the last night of the proms.

And then, before you knew it, Conflict were on stage, two marauding mohicans with Colin in the centre. The crowd pogoed wildly throughout as Conflict churned out the goods. The sound was slightly hazed at times, although few of the audience seemed to be too disgruntled about that. The 'animal' songs were treated with the sincerity and conviction that Conflict always provide; Colin often bent double, almost in anguish as he sings of the crimes we commit against animals.

Several times Colin stared across the room in silence. What was he thinking? Probably, 'I wonder how much of this is sinking in'. The roars of 'Conflict', 'Serves The Same', and the more placid 'To A Nation Of Animal Lovers', were spat like venom from Colin's mouth, each one signalling the start of a new song, a new protest, a new battle . . . 'Exploitation' went down particularly well, and I reckon Wattie would've been shaking in his boots if he'd been within a mohican of The Ace!

My only grievance was that the masses were heading for the doors having seen Conflict with two bands yet to play. Whereas Conflict, to their credit, refuse to play the popstar role, can't they see they're fighting against a Catch 22? In their desperation for equality, they are in fact doing these other bands no favours at all, because they end up playing to a half empty hall. What do you say Colin?

Anyway, Vex it was who gave a spirited performance in the Death Cult mould, although their brand of music seemed a touch out of place here tonight.

Omega Tribe were similar to Conflict,

A post gig brief chat with Conflict surprisingly found the group a bit disappointed with the whole affair. Colin nursed a bruised lip, courtesy of a right wing idiot whose effort to spoil the gig was abrasively stopped by a large bearded man in a black T-Shirt. (He comes from Fleet and they call him Ben!) Conflict were unhappy with the sound at times, but as I said, the aggression and



LOST CHERREES



PARTISANS



HAGAR THE WOMB

commitment from them far outweighed the problems of a few old wires! One of my most enjoyable gigs for ages, and a real treat with so many good bands on show all for £1.50. This again showed

Conflict's determination to do things their way, and not be prepared to dance to anyone else's tune. The tune is now Conflict's. Let's hope they keep it that way!

Gigs

NEWTOWN NEUROTICS/ATTILA THE STOCKBROKER

Stratford Polytechnic

THE ODDS were firmly against the Neurotics. The place didn't look like a venue, more like a derelict factory. The gig wasn't advertised and it was supposed to be for students only. It had all the makings of a disaster but the Neurotics are not a band to give in.

To make matters worse, Attila came on an hour and a half after the scheduled start. But he ranted through a brilliant set. Subtle it's not, good humoured and sardonic it most definitely is. Attila makes life just that little bit more worth living.

How would the students react to the Neurotics? After all, it's not exactly hip to liking, let alone seeing, a punk group these days.

But by the time the band took the stage all fears were dismissed and I was to busy watching and enjoying the opening strains of 'Wake Up'. Maybe their set was a little predictable so soon after their LP and perhaps it should have

been calculated to appeal to the apprehensive back row of college radicals as well as the easily satisfied punks at the front. All the maybe's faded into insignificance during the magnificent 'The Mess'. More songs, a "medley of greatest hits" in their encore and it was all over.

There's no doubt that the Neurotics and Attila are slowly and surely moving up in the music world. How far they'll get depends on their ability to cross over to a wider audience but at the moment they're providing punk with a much needed kick up the arse. **ART.I.FICIAL**

LIGOTAGE/ANIMAL FARM

Marquee

I'D WAITED a long time for this one. I know Ligotage have done several gigs but I hadn't been able to make them.

Would you believe it, I've been helping the law this week, been lumbered with Jury Service. I hate to admit it but I missed Animal Farm. Pressure of work and time made me late. I was told they had a warm reception.

I could go into the way Beki and the band looked, the image being as important as the music, but it was all lost in a mess of noise. The vocals just disappeared. I moved around to see if

the sound was any better but it all ended up as a mish mash of heavy metal. I don't know what songs they started with, not until 'Cold War', 'Vengeance', 'Execution' and 'Vanity' did anything really start coming through but by this time I'd given up and, I think, so did Beki.

They finished off with a couple of old chestnuts, 'These Boots Are Made For Walking' and 'Purple Haze' and even got a couple of encores but I think they, like me, would sooner forget this one. **ALF MARTIN**.

ALARM/FLESHTONES/THE CLIMB

Savoy Ballroom

IT WAS a night of feeling totally down before a gig and way up high afterwards.

The Climb seem to have captured the feeling of '77/78 style new wave without losing much power. They're a bit weak on the lyrics but worth seeing just for their energy.

The Fleshtones were like a punked up version of The Monkees. They rummaged through a set of half-formed dinosaurs but after 40 minutes they made a timely exit.

Tension and anticipation mounted for The Alarm and when they got onstage they ploughed straight into 'Shout To The Devil', accompanied by a surge from the back and a squash at the front. The sheer power of delivery was enough to convince any doubter of the group's strength. 'Marching On', 'The Stand', 'Blaze Of Glory', were all mini-classics.

The most positive thing about the affair was the crowd unity. It was only the behaviour of the moron bouncers that dulled the evening. The Alarm surged on and encored with 'Marching On' again and 'Unsafe Buildings', 'Lie Of The Land', The Who's 'Legal Matter' and finally, 'We Are The Light'.

The evening was sadly over and reluctantly we shuffled our way into the cold night. I missed the last bus home but who cares, The Alarm were more important. **ART.I.FICIAL**

NEW MODEL ARMY

Gala, Norwich

WITH SO many division and factions riding under the banner of Punk it is a hard task deciding which label to pin on New Model Army. THAT is their strength.

The Bradford trio are good mates with the Newtown Neurotics, and perhaps the Neurotics are one of the few bands New Model Army can be compared with. The same vibrant brand of music, but without the blatant political overtones. This is not to say they aren't a political band. They are. But not party politics so much as personal politics.

Tonight's gig saw New Model Army take the stage to a pitifully small audience, with the dance floor as empty as the terraces at a fourth division match. Lesser bands would've crumbled at such a despairing sight. But with Slade The Leveller in commanding form, a small but enthusiastic bunch of punters soon took to the floor.

ABRASIVE WHEELS

The New Single

OUT NOW!

BANNER OF HOPE / LAW OF THE JUNGLE



ABRASIVE WHEELS

LAW OF THE JUNGLE / BANNER OF HOPE

CLAY 28

"Banner of Hope"
b/w
"Law of The Jungle"

CLAY

New Model Army look a formidable sight. Singer Slade, black shirt undone to the waist, looked a fearsome sight. In between songs letting his guitar hang loose. Cowboy style! Stuart was playing his bass with more venom than your average python, pointing it meaningfully in the direction of the crowd.

The songs are all good. The single, 'Bittersweet' should be familiar to you, by far their poppiest track. In contrast 'Betcha' has a real riot of a chorus with more punch than a high society knees up! 'Notice Me' seemed all the more apt tonight, as so few people were here to do just that. 'Cause' and 'Liberal Education' also set my ears tingling with excitement.

New Model Army should soon be having their own army of fans. Hopefully a new single and possibly an LP will be forthcoming, helping to give them the recognition they're not yet receiving, but very much deserve.

The army will prosper and Slade shalt command. Join now! **PAUL CASTLES**

POISON GIRLS

Sheffield Poly

STUDENTS AND misfits gather in for a night of social concern and entertainment. Aaaah, that old bugbear, politics and rock, a vital combination. It has to be said that rock and its culture are about the only channels of media where people who have radical (ie sensible) viewpoints can express them, although there doesn't seem to be many people left who do this!

The Nightingales are up first and let it be said right away that the 'Gales are a true punk band. None of yer distilled heavy metal crap here but a glorious light clatter of discordant guitar and

adrenalin drumming, capped off with old Frank Sarcastic and Rob Lloyd, a man who writes lyrics instead of "words". But listen before you cower in fear at the thought, anyone can understand him. Clever, witty, sad snippets of life. Verdict? Brilliant (a word not to be used lightly).

Mark Miwurdz came on after and told everyone a few jokes. We laughed and remembered his jokes for the long and weary trek home.

The Poison Girls came on to the strains of John Lennon's 'Mother', which left me feeling all tingly. The Poisons are not conventional in appearance or attitude but musically they are safe. I was really surprised by them, the difference between them and a normal rock band was Vi's gravelly, passionate voice, strangely reminiscent of Marianne Faithful.

Are they trying to get their message over to a wider audience? Well, a lot of the audience were in their forties. I suppose it's for the best that Britain's valium housewives get some Poison in their coffee. I was not entertained, but I don't think I was meant to be. **JOHN EMBRANE**

LORDS OF THE NEW CHURCH

Lyceum, London

CHARCOAL BLACK eyes, dyed black hair, black leather jackets, black jeans, black fishnet stockings, black boots, black gloves. Delving deep into the darkness of the Lyceum I felt out of place with my light grey jacket and blue trousers. The traces of a different colour were a few bleached barnets that added some contrast to the affair.

Flesh For Lulu tried but didn't really impress me or the audience.

A shard of light peeped through with Crown Of Thorns but even with their incessant compulsion to brighten the atmosphere, it was only dimmed by the abysmal Beast who seemed to flail and flounder in front of a large crowd. Lords Of The New Church didn't help matters when all of them appeared onstage in, you've guessed it, black.

Apart from the dismal shades they'd created with their appearance, they did perform miracles and managed to create a rainbow of colours with their tight, punchy music. Treating us to several numbers from their new album, 'Is Nothing Sacred' but by this time, for me, the gloom had set in and I retired hurt. Still, it was hallowe'en, so I suppose it was a night for the dark and the evil. **ALF MARTIN**

DIRTY TOILETS/CHAOS

The Swan, Kingston

AFTER ARRIVING, we rushed into the hall not wanting to miss The Dirty Toilets in case they'd written a new song since we last saw them. It soon appeared that their set was the usual droning thudding noise. After a few minutes of this the once eager and happy crowd thinned out, most of them making for the bar.

I stayed awake through this strange phenomena until at last Chaos took to the stage.

They started off slowly but then produced quite a powerful set, which was quite a relief to most of the crowd who, for the first time in the evening, started to leap about and enjoy themselves. They ended their set with what must be their best song, 'Harry Roberts', a legend in its own right. **MANDY**

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THE

GODFATHER

Garry (wind-up) Bushell, Features Editor of Sounds and beer swiller about town, talks to Jerry Harris.

LOVE HIM or hate him, no one in the music biz ever ignores Gary Bushell. The son of a fireman, South Londoner Bushell graduated from punk fanzine writer to *Sounds* in July 1978 and has been there ever since, graduating to Features Editor in 1979.

During his first years he was virtually the only journalist writing about and supporting the second wave of punk bands (Ruts/Skids/UK Subs etc.). His name was chanted at gigs in the North East and on punk marches throughout London.

His popularity swelled when he managed the Cockney Rejects and then single-handedly covered the Oi! movement, as well as compiling the four fine Oi! Albums. He also founded the world's worst/best Oi! band, The Gonads, who have sold over 30,000 records ("and we still ain't been paid by Secret Records!" he says).

On the other hand, his outspoken

attitude towards punk (eg. the controversial 'Punk IS Dead' article of 1982, Oi, and politics (eg. the Vote Labour editorial for the last election) have lead to the formation of an Anti-Bushell League. He's been attacked in the national press, was virtually blamed for the riots of July '82, as well as being physically attacked by nazis and blacklisted by Bulldog, who published his address (a wrong one of course) this year. He has also been attacked in song by Crass, 'Adam Ant' and now, it seems by the Exploited who once admitted that Bushell's coverage broke them nationally.

At the moment Bushell is being hunted by Heavy Metal guitarist Michael Schenker, whose album he gave a one star roasting. When we met in a West End afternoon 'afters' den, I had to ask if he was deliberately controversial to get the attention?

"Of course not, I just say what I feel. If people can't take it, it's their problem."

Do you take it all seriously?

"Hardly ever. Almost everything I do is either a wind-up or a piss-take. People take 'emselfes so seriously in the rock business, they've all got egos the size of skyscrapers. I just like being the boy who stands back and says 'the king's got no clothes on'."

Who do you rate at the moment?

"The Blood, Big Country, Waysted, the Alarm, PROLE!, the new 4-Skins, Paul Young, Def Leppard, hundreds of people."

Not just punk?

"Of course not. Why close your mind

to other areas of music? Robert Wyatt's 'Shipbuilding' or Gil Scott-Heron's 'Johannesburg' say as much as any punk single in the charts today."

Why did you write Punk IS Dead, was that a wind-up?

"Partly, yeah. Punk was stagnating, people were getting content just being in the indie charts instead of aiming at the jugular and being the poison in the machine. Crass are hippies, GBH are headbangers. I like 'em but that's what they are and to be honest, Motorhead do it better."

"So you're in a position where punk was becoming meaningless. The Jam doing 'Town Called Malice' was more revolutionary than Crass could ever be. The most *punk* records out this year by your limited definition would be 'Lean On Me' by the Redskins and 'Meglomania' by the Blood, both of which piss all over yer Varukers and yer Disorder and all the other old fanny that passes for punk in this magazine. Sorry Alf."

You spent over a year releasing compilations that proved punk wasn't dead - what went wrong?

"I'll tell you what went wrong, suddenly all these two bit two bob companies started bringing out rosey compilations, and even the better ones like No Future and Secret had no idea of quality control. Now, it's true that some people are mug enough to buy anything with a mohican on the front and 'f-k' in the title, but most punks are bright and they saw through it. Instead of building on the Punk/Oi boom of '81, dodgy bands



OF

Oi!

and dodgy companies pulled it all down by releasing nothing but crap. When 95 per cent of punk records coming out are rubbish, it ain't surprising when people go off punk."

Who do you rate as writers?

"Not many people at the moment. Gal Johnson's got the wit but he needs to dedicate himself a bit more. Oppo's too superficial. If he put as much of himself into writing for *Sounds* as he does writing poems he'd be a lot better."

Carol Clerk?

"She is a very BAD writer. I hate all that 'family of punk' stuff, it's corrupt. 'Oh we're a little lost tribe on the defensive.' BOLLOCKS! Punk means FIGHTING BACK. It should be relevant, aggressive and challenging and punk writing should be the same. Parsons and Burchill were the best, they defined the parameters. Danny Baker was good too, and they were all different, individual, characters. All rock writers should be forced to read Tony Parsons' *The Boy Looked At Johnny*. Kick over the statues! And it's your round."

Is Garry Bushell your real name?

"No, I'm breaking it in for a friend."

Who are your favourite people?

"Derek Hales (Charlton footballer), Smokey Robinson, Janice Gussie, Joe Strummer, Pete Way, Ozzy, Mensi, Neil Kinnock... but I don't like mixing with stars, I don't go to many receptions, about one a year, to remind me how disgusting and sycophantic they are. I'd rather talk to West Ham nutters like Skully or characters like Garry Johnson

than all the bland plastic people in the music biz."

How can you justify your 'Vote Labour' editorial?

"How could I justify NOT doing it? That f-king woman's destroyong this country. What good can it do Britain to have millions on the dole? All the punk bands slag her off and when the chance comes to do something positive they sit on the fence and refuse to vote. It's a cop out, you've gotta decide whether you're on the side of the rich and the establishment or the people. I've been a socialist since I could think. My great uncle Sam fought in the Spanish civil war... on the republican side. In the POUM with George Orwell... if I'd really been a nazi when the papers tried to stitch me up, I'd have been thrown out of me house!"

What else do you believe in?

"Revenge and happy endings. That's why I was glad when the Business split."

Why have the Gonads reformed?

"For the crack. Certainly not for the money cos we've never made any. We've got a four track EP out in February featuring 'Dying For A Pint' and then a tribute to the legendary Bob Halfin. Plus we've got a live LP out soon. Did I tell you John Rotten was our original roadie - the thieving bastard."

No, and anyway it's a Bushell interview not a Gal Gonad interview, so put him away. Why the new 'Son of Oi!' album?

"Because the bands were there. I waited over a year and as I predicted,

decent bands started emerging. So the album's there to help them cos no-one else will. Up till then though the Oi scene really had stagnated. There's a good few poets coming through an' all, like Phil Sexton from Liverpool."

I hear you've got plans for a book.

"Yeah, out this summer probably. A collection of bits and pieces called 'The Most Hated Man In Rock 'n' Roll', got quite a ring to it, innit? There's a couple of other things too but I'd rather not talk about them yet."

What did you think of the 'Bollocks To The Gonads' LP?

"Proved my point about punk being dead. No, I feel sorry for Marcus Featherby, he's obviously not all there. Still, the first Gonads EP out-sold Case and the Redskins and Wombat Eightybore, so it was hardly a flop. Seriously, I'd just like to say thanks to Marcus for all the free publicity. And keep out of Charlton you (next four words entirely libellous)"

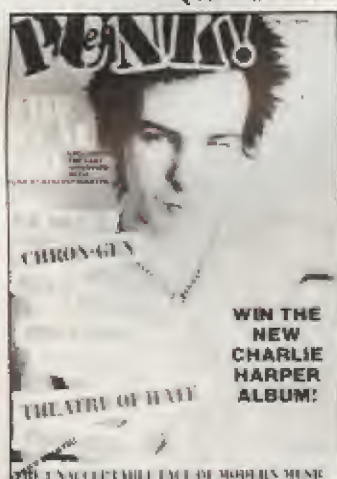
Anything else you wanna say?

"Yeah... Charlton will be promoted, Alf Martin will be made Prime Minister in the first Gonads government, Neil Spencer is a (libellous), the Anti Nowhere League are finished, the Blood will rule the world, Mensi is ugly. I mean REALLY ugly, and if Tiffany's reading this, ring me up when you're 16... I'm in love..."

As Gal left to get yet another double round, I was left thinking that we'd still only skimmed the surface and there's plenty more brewing beneath that legendary crop and beard than we're gonna know for some time...

HAVE YOU MISSED THEM?

(DON'T BE A DUMMY, GET THEM NOW!)



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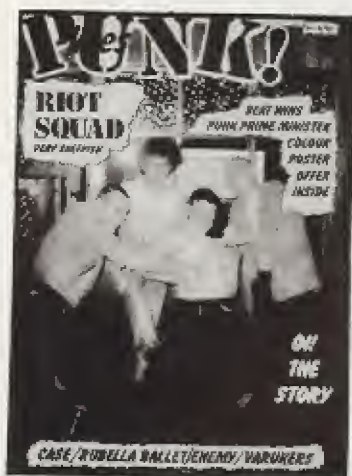
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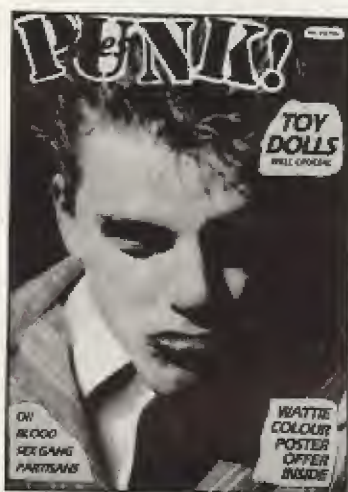
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No.9 Featuring: Riot Squad, The Oil Story, Case, Rubella Ballet, Enemy, Varukers, Abrasive Wheels, Channel 3, Under 2 Flags.



No.10. Featuring: Toy Dolls; Oi; The Blood; Sex Gang; Partisans; Stop The City; Sign Language; Serious Drinking; Combat 84; Xmal Deutschland.



Remember Lal Hardy's tattoos in Punk Lives issue No.4, well, he's sent us some more pictures of his art. If you are interested in seeing his work you can turn up at his studio at 157 Sydney Road, Muswell Hill, London N.10. or give him a ring to fix an appointment on 01-444 8779.



DUNK: where's the cigar and suit?

HOW THE ROT SET IN

Dunk, manager, promoter and helper of bands like Riot Squad and Dead Man's Shadow tells how it all started for him.

I ALWAYS wanted to help other punk bands out, even when I was in Riot Squad, but the only chance I had then was to give a few bands support slots on various tour dates. So when I finally left Riot Squad I had more time and a good opportunity to carry out the help that most bands deserve.

The initial problem was the money side, because obviously money is needed to operate any business or service. The first idea I had was to line-up tours for punk bands as I had had previous experience of this, having lined up three for Riot Squad while being in the band. The last one being a 15 date tour in 1981. Apart from the money, I now had another problem. Which bands could I get in touch with? I finally sorted this out by taking space in the weekly music press. The space was free, so I was still OK.

From this I had about 300 replies, which was quite amazing and most encouraging. This made me even more determined to carry on. The first tours were for The Fits, Threats, Mau Maus and Dead Man's Shadow, with most dates being a success for the bands concerned.

But what about the rest of the bands that had written? Well, after listening to all the demo tapes, there were a few that were so good I just had to release them. With the profit from the dates I'd arranged, which was very little, I released a cassette by the Sheffield band Mania.

Before I went ahead I had to make certain the band were in full agreement for me to release the cassette and by doing this obtain as much press as possible around the release so as to get the band's name around and also a deal for distribution, which had already been organised. The band were pleased with the idea and when released was a large success.

They got excellent reviews in the press, and received letters from all over the world. This, of course, did arouse interest in the band and they were promptly asked to do two tracks for the

'Punk Dead? Nah Mate' compilation LP and also had a track on the 'Country Fit For Heroes Volume Two'. The band didn't get any money from the cassette but neither did I, only just managing to cover the costs.

Since that release I have put out seven more cassettes and they have always brought interest to the bands, not only in Britain, but all over the world.

With the various projects building up so rapidly I decided to try management. I heard Riot Squad were about to reform, so I arranged a meeting with them. They were very keen for me to try and help them out so I decided to give it a go. I then approached Dead Man's Shadow, also for management purposes. Luckily, the band were on the look out for a manager at the time. This was all very encouraging for me because it showed that the bands had some confidence in me.

You're probably wondering why I carry on with all this when I'm not earning anything from all the ideas I have attempted. Well, to me, being a punk myself, I do know how hard it is to get off the ground when you're in a punk band. There are literally thousands of punk bands all over the world and there are more and more forming every day, if people are prepared to put all their time into something they believe in, then they deserve a little help along the way. Judging by the number of letters I receive every week there are many people that agree with me.

Another point I feel strongly about is the surprise on people's faces when they meet me after talking to them on the phone. When I first met Dead Man's Shadow at a gig I arranged for them, they were looking for someone in a suit and tie with a big cigar in his mouth. This, to me and a lot of other people, is the image of someone that runs a record or promotional company. When I first began to be involved in the punk scene in 1977, it was obviously difficult for a punk to run a record company. So all the old record companies obviously jumped on the bandwagon thinking they could cash in on the new trend, which was very much "Punk". The only way to escape this trap of being marketed like a new kind of food was to release your own record, which some bands did quite successfully, like the Desperate Bicycles and a few others.

Today we still have the big money people trying to cash in but it's not punk

anymore, and that's the best thing to happen to punk since it began. There are still a few people involved in not only bringing punk records out, but also promoting gigs who hate the music, but are still able to make a comfortable living out of it. These people obviously become less every year and that can't be bad for the music.

It has been proved we can manage without these sort of people by such bands as Crass, Conflict, the Poison Girls and numerous other bands, as well as the odd gigs cropping up which have been promoted by genuine people who care about the bands and the public.

Anyway, now I've made the main points about why I had the inspiration to start in the first place and explained how the whole project got off the ground, I'll now give some idea about how I made the next move.

The next thing I decided to do for one of the bands to reach a wider audience was to try and borrow enough money to bring out a single. Any records released, the band would receive 50% of the total profit on each record. This means the bands are on the same terms as the record company. The first band to make use of this service, after I had borrowed the money from a friend, were Riot Squad. A single was promptly released and all costs were just about covered. I have since released another single by Riot Squad, which has done much better and I've now managed to pay the borrowed money back. I now intend to release more records for other bands on my label, Rot Records.

It would be very good to see more bands releasing their own records because after the hard work there are many advantages. It's good to see bands like the Insane releasing compilation LP's to help small bands and Crass, who give most groups a first chance to put a record out.

Who said "Punk is Dead"? Punk is stronger today than it's ever been. It may be more of an underground movement but this is where its roots truly lie. Finally, if anyone needs advice on anything at all, from bringing their own records out, to organising gigs, please write to the address below.

Dunk,
Rot Promotions,
Milton Court,
Ravenshead,
Nottingham.

OUR BACK PAGES

A PICTORIAL LOOK AT EARLY PUNK

When punk crossed the water. Sham 69 in 1979 when they visited Hollywood, California. Pictures by Pattie.



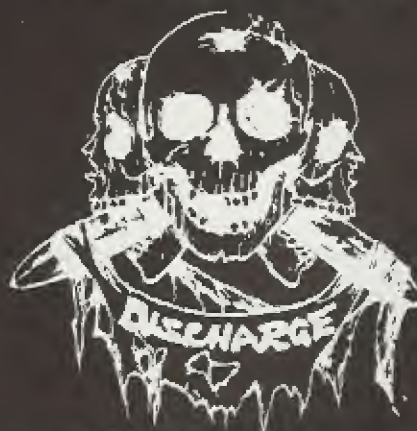
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The Price of Silence

b/w

Born To Die in The Gutter

THE NERVE OF IT

Richard Kick and Twisted Nerve get all nervous.

TWISTED NERVE, Norbert (bass), Craig (vocals), Keith (drums), and Colin (guitar), are undoubtedly Scotland's premier punk rock band. They already have a very large and committed audience across the border ("people who haven't been seen for years come out only for our gigs") and their influence is steadily growing here.

They have played a number of gigs in London, the most recent being in May at the late lamented Tribe Club where I saw them perform an exuberant, energetic and exciting set. Not exactly the very last word in entertainment but a cut above most other bands that I've seen or heard in the past few months.

In other words Twisted Nerve are one of the very few groups these days who are worth travelling to see or whose records are worth keeping an eye out for. No more, no less.

They are musically interesting; not just a thrash affair and not simply a 'gothic' band hurling at us slabs of tedious black noise. They have a semblance of suss and a slice of imagination – their lyrics and the subjects they cover are, if not unique, then certainly colourful. Also, perhaps above all, they care. **THEY COME FROM NEXT COUNTRY THE GROUP** all come from Scotland, Edinburgh to be exact. As we sit in a suitably Scottish pub opposite the Marquee, mine and Michelle Brigandage's voices are the only ones that are not tinged with that stirring, forceful Highland (or could it be Lowland) brogue.

Scotland is the band's spur. They complain about it a lot. They obviously love it a lot. But they want OUT. Expansion and exploration is essential to survival.

"There's no longer any clubs.

"The promoters are scared – they all want safe things, things that fit neatly into categories like Oi or pop.

"There are enough 'good' people in Edinburgh with 'good' ideas. They just never get them done. Everyone's pissed or wasted and out of their heads.

"Hadrian's Wall has never been forgotten."

HISTORY WITH MAYBE A TOUCH OF MYSTERY
SO IN 1878 to climb that metaphorical wall, Norbert and Co formed a band. Naturally.

They began to clamber.

That line-up remained the same until last September when guitarist Billy and vocalist Gordon were replaced by Colin and Craig respectively. A single had been released prior to the

rearrangements on Playlist Records. It was a four-track EP – 'Caught In Session' – vinylizing a John Peel stint. The difference between the old line up and the new is commitment and when you listen to the next and latest single 'Five Minutes Of Fame' you can tell.

FAMED AND FLAMED

I THINK that 'Five Minutes Of Fame', released on Criminal Damage Records earlier in May, will remain in my own personal top 700–800 singles for all time. Considering the amount of discs released all over the world throughout the ages then that's not bad! For a heady two weeks during May I played it all the time.

The wonderfully captivating bass line and the rich, submerged/distorted (an accident of production?) vocals crying and groaning "Five minutes of fame" make it something a little bit special. The whole feel of it is energizing. The title (which says it all) I treat as a warning.

Seek it out.

PUNK (IN STYLE)

FOR THE dubious purposes of reference I'd have to put Twisted Nerve on a list with Sex Gang Children *et al* – y'know the 'Positive', Post-punk, gothic types. A shame really, there should be no boxes, but when a band's music, imagery and lyrics all add up to being included in the existing confines of 'Positive' etc. then what can you do?

"WE'RE NOT RIPPING ANY OTHER BANDS OFF." Say the Nerves, which is a slightly different issue altogether, but it's true – they're not. Even though the bass line of 'Five Minutes' does sound like 'Heresy' by Brigandage. "So they rip off Spandau Ballet too", laughs Craig. Ho ho ho.

Are you a punk band?

"We're undecidable. If people want to call us that then they can. Everyone calls us a 'Punk In Style' band. I don't know why."

There you have it people, a new term to add to the list of 'Positive', Post-punk, gothic, chic punk, etc. Punk In Style, got it?

What bands do you like?

"Banshees, Pink Military, Virgin Prunes."

What are your influences?

"None."

Ah, I see. Some time ago people used to say that they were like the Buzzcocks playing the first Clash LP or even the Clash playing the first Buzzcocks LP.

Nowadays I suppose that some clever dick would say that they are like the Sex Gang (goolie goolie goolie watcha ging gang gooo) playing the first UK Decay LP (a stormer) or perhaps UK Decay playing the Southern Death Cult album. Well, that wouldn't be true, but the thought of it is funny enough in itself to mention.

"WE DON'T FIT INTO ANY GROUPS."

Say the Nerves. And perhaps one day they won't.

INSIGHTS

WHAT ARE the rest of your songs about?

"Personal experiences and interests – ghosties and things like that!"
Humourous gothics.

"The songs aren't so much songs as poems put to music."

What?

"I find this hard to explain."

Indeed.

What's important about the band?

"Making people happy."

The 'Happy Theory': The only rule in the world is to be happy and all else will follow.

What makes Twisted Nerve happy?

"Twisted Nerve."

Of course.

"All our friends do their own thing, whether they're artists or T-Shirt makers. You gotta work for yourself."

Happiness.

Are you an angry band?

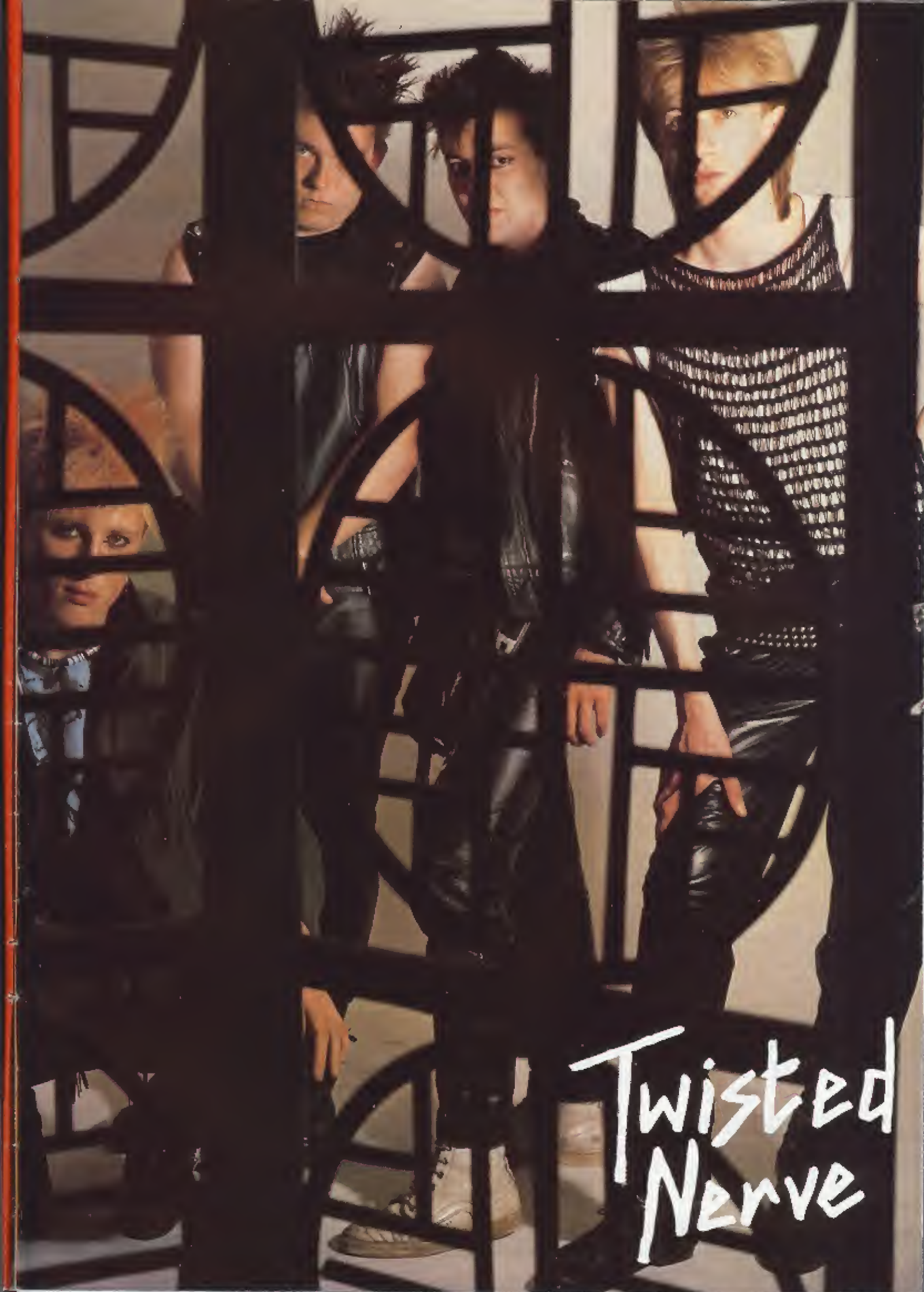
"Sad. A band with many different moods. Not morbid."

And not unhappy.

TWISTED NERVOSIS

"OUR THEME tune is 'Twisted Nervosis'. It's a slow, grumbling number that goes on and on and on. It's OUR song, our own very personal song. It's about all the people that have ever laughed at us and how we're gonna have the last laugh in the end. It's about how struggling has made us stronger. One day IT will happen 'cause we've got the guts and determination to carry it off."

IT is happening now.



Twisted
Nerve

Penpals

20 YEAR old punk would like to hear from punkettes and punks, local or anywhere. Likes every punk group but outstanding faves are: Damned, Crass, GBH, Dirt, Chaos UK, Sub Humans, Slaughter and The Dogs, Chelsea, Flux, Skeptix and The Defects. I have a job and love going to gigs and enjoy a pint. Dislikes are politics, the system, Oi and the idea of a nuclear war. Would like to hear from punks/punkettes in Stockport area. **Mick Duffield, 29 Sunnybank, Normanton, West Yorkshire, WF6 1JR.**

I'M A 15 year old punkette (well almost) called Tracey. I'm just getting into punk music and would like to write to any punk/punkette who could tell me more. At the moment I like Siouxsie, Bauhaus and Fashion. If interested write to **Tracey, 19 High Ridge, Luton, Beds. LU2 9HR.**

I AM a male punk, aged 15, wanting to write to and exchange tapes with any punkette of the same age. I am into Exploited, Dead Kennedys, ANWL, SLF, Sex Pistols and The Last Resort. Want to hear from any female in the UK. No one from America. Photo necessary. **Muff, 31 Innisharone Gardens, Kilcooley, Bangor, Co. Down, N. Ireland. BT19 1SN.**

14 YEAR old punkette, known as 'Spike', into Sex Pistols, Bauhaus, Southern Death Cult, Chaos UK, The Mob, One Way System and loads more. Wants male or females, 14+ to write to: **'Spike Studds', 244 Derby Road, Bramcore, Nottingham.**

ALL PUNKS and weirdos, aged 15+ wanted. Into Black Flag, Siouxsie, Exploited etc., also stuff like Sex Gang Children, Virgin Prunes, Birthday Party, Southern Death Cult. Hates Duran Duran, Dionne Warwick, mods etc. Be hearing from you soon. Pic. if possible. **Yvonne, 5 Otter Avenue, Saxilby, Lincs.**

I AM looking for a punk penpal because I

am pissed off. Hope you like a bit of fun. I like Exploited, Sex Pistols, Discharge and GBH. Age between 13-16. Send a photo. **Miss L. Crewe, 2 Capltane Close, Lambton, Washington, Tyne & Wear.**

ALL PUNX, skins, 16+ wanted! Write if you can (if not send a photo). I'm nearly 16. Likes: Sex Pistols (specially Sid) DK, Vice Squad, Subhumans, PTTB, ANWL, Flux, Chron Gen., You (if you'll write). Hates: Steve Hancock, Duran Duran, Pea Pods, Gainsborough, You (if you don't write). **Sonia, 30 Church Road, Saxilby, Lincs.**

17 YEAR old punk who is just getting into the punk scene, requires a punkette from anywhere (prefer London) to write/meet, to help improve my knowledge of punk. Into Sex Pistols, Dead Kennedys, Siouxsie, UK Subs, Vice Squad, Chelsea. Photos please. **Snide, 36 Maes Canol, Abergele, Clwyd, N. Wales. LL22 7PA.**

I'M 18 and I want to write and meet anyone between 16-20 in Britain and Australia. I love most punk music, especially Sex Pistols, GBH, Siouxsie, P.I.L. Peter And Babies and loads more. I love bikes and gigs and going out and having a good time. Send pic if possible. **Sandra, 74 Lannoy Road, New Eltham, London, SE9.**

OI, HEAR this, if you're the second greatest skinhead in the world, I'd write, but first hear this. I dig my nose 'n' ears with cotton buds, pick at my belly button with screwdrivers and eat pork pies with custard sitting on the bog. In fact the only indecent things I do are comb my hair, of which I have only a fringe, and listen to Oi and punk music. If you're as great as me then write. **Ange, 66 Rainham Road, Rainham, Essex.**

20 YEAR old North London punk would like to hear from any punkettes to write, meet, go to gigs etc. Fav groups, Test Tubes, Ejected, Action Pact, ANWL, Plasmatics, early Stranglers. Now get writing to **Paul, 22 Uplands Road, East Barnet, Herts. EN4 8NY.**

MALE, 17 into Crass, Dirt, Poison Girls, CND. Wants anybody into CND. **Paul, 32 Beechwood Avenue, Bangor, Co. Down, N. Ireland.**

TWO PRETTY punk sisters aged 15 and 21, would like contact from tasty, good looking skins and punks, into Crass, Pistols, GBH, Cockney Rejects, Tubes etc. Photo and phone number if possible. **Dee and Sue, 43 Cormorant House, Alma Road, Ponders End, Enfield, Middlesex. EN3 4QG.**

A POOR, helpless, lonely punkette, desperate for company and needs someone to support her flagging ego, is calling all punks everywhere. I'm into Clash and political punk. **Tabitha, 135 Parkside Drive, Watford, Herts. WD1 3BA.**

Hi, I'M a 16 year old punkabilly freck or psychobilly. Listen to the Meteors, The Cramps, The Sting Rays, The Corpse Grinders, The Groovy Goolies all psycho bands. I sing for The Groovy Goolies. Would like to hear from you if you're 14 or over. **Munster, 13 Runcorn Crescent, Deer Park, Victoria, Australia.**

MY NAME is Andi, I'm 17, I would like to write to anybody into Crass, Flux, Discharge, etc but not the Exploited, Special Duties, or anybody else who childishly slags down Crass. **Andi, c/o 22 Conway Avenue, Quinton, Birmingham, B32 1DR.**

I AM writing from New Zealand to get a penpal. I am a 14 year old punkette, a drummer and into most punk bands. While you're at it a photo would go down quite well, thank you. **Van Dawson, 16 Firth Road, Browns Bay, Auckland 10, New Zealand.**

TWO PUNKS would like to write to two punkettes in the Essex area with likes similar to ours, which include Subhumans, Killing Joke, Flux Of Pink Indians, Newtown Neurotics, Exploited, Antipasti and Dead Kennedys. Dislikes include Crass, Crass and more Crass. Pics if possible. **Paul & Andy, 246 Berecroft, Harlow, Essex. CM10 7SQ.**

THREE MALE punks, all 16, like going to gigs and getting pissed (on Cider), want punkettes or skinettes in London or Kent, 15-17, to meet or go to gigs. Into GBH, Test Tube Babies, Exploited, ANWL and others. Dislike Dead Kennedys, Crass, CND. Please send photo to **John, Darren, Dean, 12 Lime Road, Swanley, Kent. BR8 7ED.**

15 YEAR old female punk/skin wants to write to/meet male punx and skins, 16+ and into Discharge, GBH, Test Tube Babies, Disorder, Subhumans, Red Alert and most other punk and skin groups. Likes having a good time. Dislikes NF, school, police etc., Write to **Gail, 14 Commercial Road, Spalding, Lincs, PE11 2HA.**

THREE VEGETARIAN anarchist punx into Omega Tribe, Mob, Anthrax, Peace, equality and animal liberation would like to meet/write to female punx with similar ideals and musical tastes anywhere in Britain. Pics if possible. **Mark, 24 Mayall**

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FREE!

Do you want to write or meet fellow punks? In the next issue of Punk Lives we'll devote a section just for you. And it's FREE. Send your name, address and the type of person and music you'd like to match up with to Punk Lives, PENPALS, 266 Capworth Street, Leyton, E10 7BG and we'll print as many as we can.

Street, Mossley, Ashton-U-Lyne, OL5 0DZ.

REQUIRED, PUNKS-ETTES, Skins-ettes who are bored. To write/meet Stevie the skin in the London area or just about. Into Uproar, GBH, Skrewdriver, Last Resort, etc. **Stephen, 150 Grierson Road, Forest Hill, London, SE23.**

I'M A punk from Pavia, Italy. Want skinheads/skinettes/punks/punkettes to write. Into Exploited, Chaos, Disorder, Discharge, Dead Kennedys, 4-Skins etc. Photo appreciated but not essential. **Bereta Roberts, Via Scala 3, 27.100, Pavia, Italy.**

MY NAME'S Ruth and I'm 14. I like Siouxsie, UK Subs, Eraserhead, 999, Sex Pistols, Crass etc. I'm crazy on the Meteors and Alien Sex Fiend. I'm interested in writing to punks all over Britain between 14-18. Send photo if possible. **Ruth, 19 Sycamore Road, Tunnel Hill, Worcester, WR4 9RS.**

13 YEAR old lonely punkette wants to hear from any punks or skins aged 12-14 into Sex Pistols, Vice Squad, Exploited etc. I hate Duran Duran and all other modern romantic groups. So if you're interested write to: **Mog, 6 Lorne Street, Ladybank, Fife, Scotland.**

TWO BORED English skins (15) want to hear from skins and punks anywhere (female and male). Like drinking and having a laugh. Dislike Crass fans. We're into 4-Skins, Test Tube Babies and most other Oi groups. **Tom and Mark, Koedaelstraat 50, 1900, Overijse, Brussels, Belgium.**

I'M 16 years old and would love to hear from punks and skins everywhere. My favourite groups are Crass, Flux Of Pink Indians, Vice Squad, Killing Joke and 4-Skins. Photos if possible. **Sarah Dorling, 36 Adina Way, Rockingham, Perth, Western Australia 6168.**

PUNK AND Skinette (Mandi and Pete) ages 15 and 17 into GBH, ANWL, Discharge, Conflict and lots more. We like a good laugh and hate boring people. So if you're out for a laugh and hate the filth, write to us. Try and send photos. **3 Holly Avenue, Stanmore, Middlesex.**

I'D LOVE to write to some punks/skins into most punk groups, to swap material and just talk. I'm 15, female. Love to answer all letters, especially Johnny and Sid lookalikes welcome. No sexists, fascists, sadists, Tories or bible bashers please. **Kelly Egan, 73 Barcem Avenue, Darlinghurst 2010, Sydney, Australia.**

NEW ZEALAND punk, 18, would like to hear from any British punkettes. Likes Vice Squad, Discharge, Siouxsie, Sex Pistols, Peter And The Test Tube Babies, Exploited, Dead Kennedys etc. Send photo. **Buzz, 65b Brynley Street, Hornby, Christchurch 4, New Zealand.**

MY NAME is Steve and I am 19 years of age. I love hardcore punk, my favourite bands are Discharge, GBH, Disorder, and I also like David Bowie and I would like punkette penpals from all over Britain. Please send photo if possible. I'm a slow reader so please write slowly. **Stephen Keithlow, 45 Banbury Way, North Shields, Tyne & Wear, NE29 6HQ.**

AUSTRALIAN 18 year old punk, after any punkettes around my age (preference to christians). I like Dead Kennedys, Crass, ANWL, 4-Skins, Siouxsie, Buzzcocks, Exploited, Vice Squad, etc. and so on. **Andrew Barclay, 56 Kenny Street, North Balwyn, 3104, Victoria, Australia.**

WE'RE TWO skinhead girls wanting to meet two good looking skins anywhere in Britain. We're both 17, and we would like to hear from skins aged 17-20. We're into most skin bands especially the 4-Skins, Skrewdriver, Combat 84 and Last Resort. So if you're interested get writing. **Mandy & Lisa, 22 Century Road, Cobholm, Gt. Yarmouth, Norfolk.**

CORRESPONDENCE is desired by two New Zealand ladies of refined taste ie. Blitz, Minor Threat, Subhumans, from gentlemen of similar breeding. **Leena Saint Martin, 99 Webster Avenue, Mt. Roskill, Auckland, 4, New Zealand.**

OUR FANZINE urgently requires any interesting pieces of work eg. Art, Poems, Reviews, Interviews, Photos, Groups to appear in our first issue next to Killing Joke, New Model Army, Neurotics etc. LETHAL WEAPONS please get in touch. **Lisa, 4 Kent Close, Little Hulton, Manchester, M28 5TH.**

TWO 16 year old skinhead birds would like to hear from skinheads from all over. Into 4-Skins, The Business, Upstarts and ANWL. **Michelle and Tanya, 39 Pelham Road, Southsea, Portsmouth, Hants. PO5 3DT.**

WE ARE two psychobillies into Meteors, King Kurt, Cramps. Likes going to gigs, travelling, spending money, especially on tattoos. Dislikes Alien Sex Fiend, shit tattooists, people who take the piss out of King Kurt. We'd like to meet/write to anybody. **Mark and John, 37 Bolland Prosp. Clitheroe, Lancashire. BB7 1JU.**

I AM a 15 year old semi punkette. I would like to hear from male punks or skins aged 16+ into bands like GBH, Sex Pistols, Crass. My hobbies are CB radio, art and craft, animals and music. I enjoy going to gigs and playing practical jokes on people. Most of all I would like to hear from lads in Glasgow. **Lyn Stirling, Garth House, 25 Sandycroft, Off Faringdon Lane, Ribblesdale, Preston, Lancs.**

I AM a 13 year old punk called Wilf and I'm into Crass, Dead Kennedys, SLF, Pistols, Clash, Bauhaus, Sham 69, Echo and the Bunnymen, Magazine, UK Subs, Siouxsie and lots more. Some other

interests are CB radio, girls, muckin' about and booze. Dislikes smoking, most of the crap on the radio and jerks who think they are big. I would like to write and possibly meet 12-14 year old punkettes from Cornwall, but wouldn't mind anywhere else. **William Gibson, Myrtle Cottage, St. Martin, Helston, Cornwall, TR12 6BT.**

WE ARE 15 year old punkettes and into ANWL, Siouxsie, Damned, Adicts and many more. We would like to hear from two 16-17 year old punks. Please send photo. **Maureen & Lindsay, 21 Melford Court, Ashby, Scunthorpe, Sth. Humberside.**

HI, I'M a 14 year old punk and would like to write to punks/punkettes of any age. All letters answered. The groups I like are ANWL, Sex Pistols, Exploited, Siouxsie, Dead Kennedys, UK Subs and many many more. So start writing. **Colin Kilpatrick, 119 Oxford Avenue, Bankstown 2200, Sydney, N.S.W. Australia.**

I'M A 20 year old skin girl and I would like to write to skins from the London area, into Test Tube Babies and some Oi bands. Please write and send photo. **Rita, 3 Salisbury Street, Westbourne Avenue, Hull, Humberside.**

I'M A 15 year old punk who hates mods, into K.K.'s, X-Ray Spex, Crass, ANWL, Sex Pistols, Stranglers etc. and I would like to hear from punks/punkettes 15+ around Britain. Pics if possible. **Huw, Llyshafan, Llandbadarn Road, Aberystwyth, Dyfed, SY23 1EY.**

SKINHEAD, 17 years old, called Trog. I like all Oi bands, especially 4-Skins, Crux, PTTB, Combat 84, Strike, Red Alert, Infa's etc. Any skins & skinettes please write and send photo. **John Rhodes, 78 Listing Lane, Liversedge, West Yorkshire. WF15 6EY.**

19 YEAR old skinhead into ANWL, Combat 84, Exploited and Test Tube Babies wants any skins, punks or punkettes to write. **Cappy, 26 Henry's Walk, Hainault, Essex.**

17 YEAR old punk wants to meet/write to punk/punkettes - 15+ - anywhere in UK (especially greater Manchester). Favourite bands are Sex Gang Children, Death Cult, Bauhaus, Banshees, Killing Joke, Sisters Of Mercy, Cocteau Twins. I also like 1919, Blood 'n' Roses, Brigandage, Buzzcocks, Dirt, Conflict, Chron Gen, Vice Squad and UK Decay. **Steev, 1 Ashdown Avenue, Higher Blackley, Manchester, M9 2PR.**

I'M A 15 year old punkette and would like to here from punks aged 15+. I'm into Crass, Flux, Dirt, Discharge, ANWL, PATTB, GBH and more. So if you like going to gigs and having a wild time, scribble away to **Julie, 141 Delacy Street, Ashton, Preston, Lancs.**

Send a picture and we'll use that as well!

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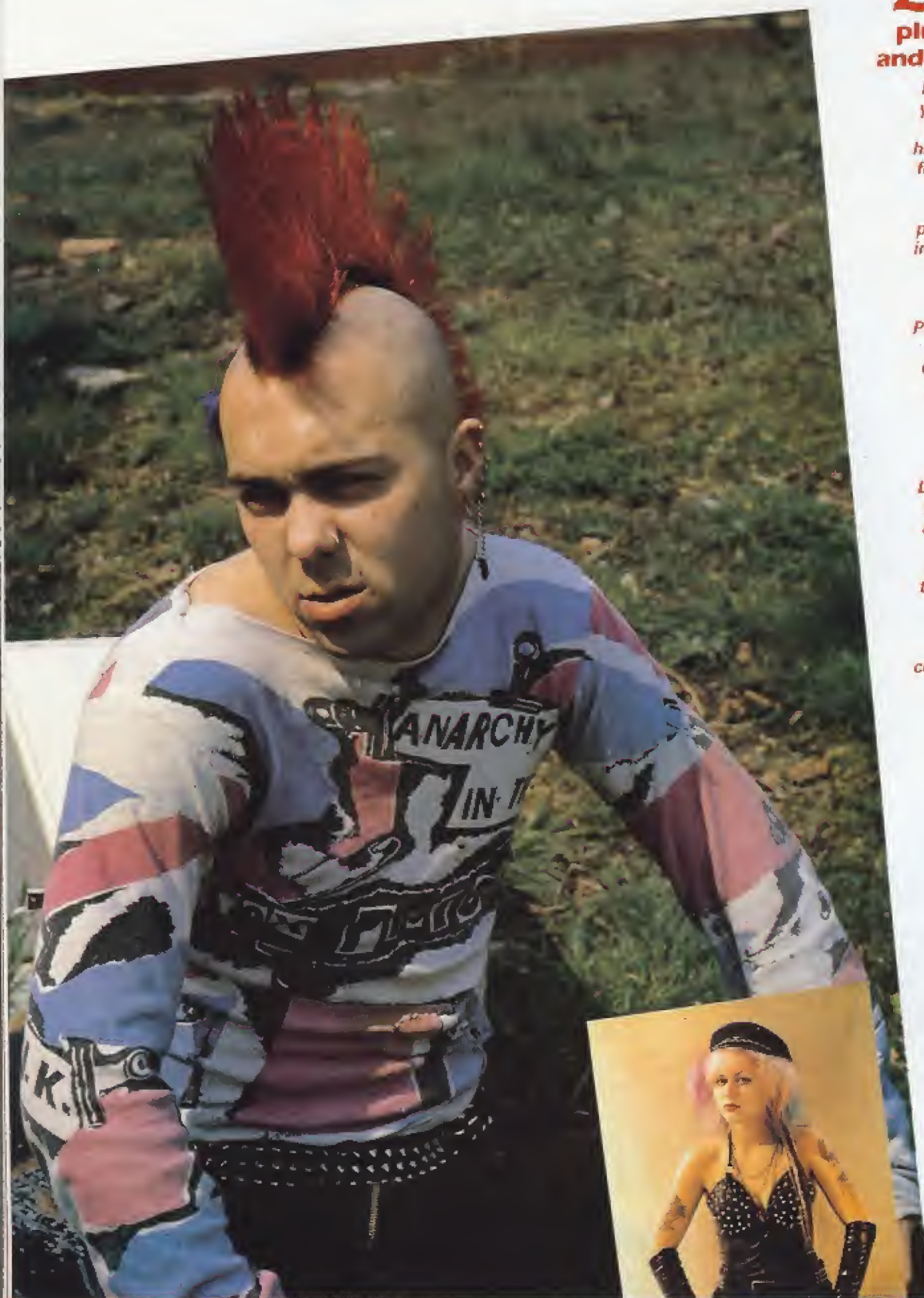
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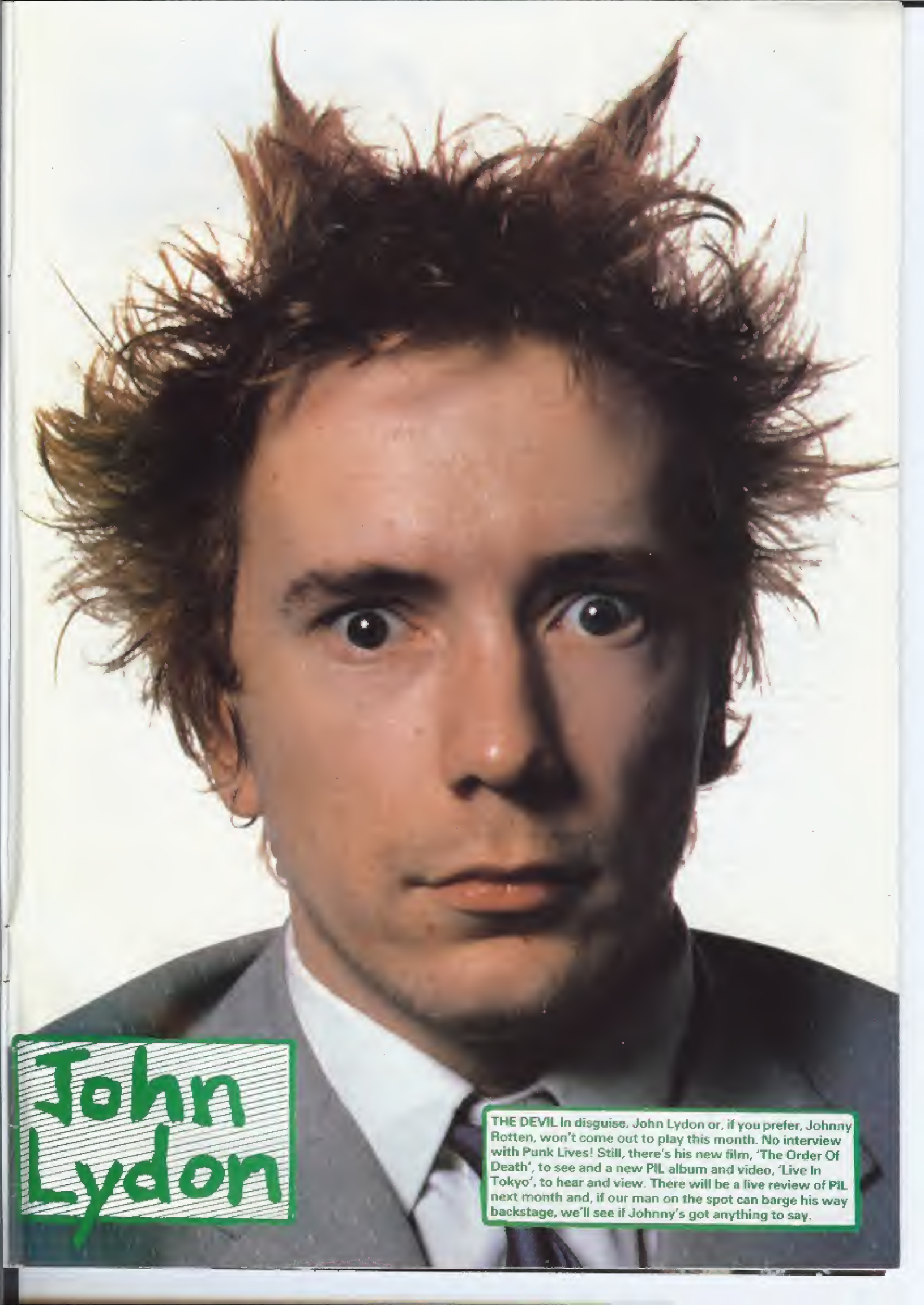
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John Lydon

THE DEVIL In disguise. John Lydon or, if you prefer, Johnny Rotten, won't come out to play this month. No interview with Punk Lives! Still, there's his new film, 'The Order Of Death', to see and a new PIL album and video, 'Live In Tokyo', to hear and view. There will be a live review of PIL next month and, if our man on the spot can barge his way backstage, we'll see if Johnny's got anything to say.

Graffiti

Send your letters, abuse, reviews, news etc to: Graffiti, Punk Lives, 266, Capworth Street, Leyton E10 7BG.

AFTER READING Punk Lives I decided to write to see if anyone reads this with a different approach, rather than the normal pieces you read. This is for the non-constructive type who are so disillusioned and feel led and controlled like the next. Are there people who do see punk as an alternative and that trust and friendship could be acquired? Do you live in a fake sense of security? Only you should have the right to choose your own life, which is your most valuable possession. You may not be able to change the air we breath but you can encourage thought. Views, feelings, info., ideas, opinions, to: **-The Crypt, 4 Thames Road, Huntingdon, Cambs.**

I GET your mag every month and think it's ace. In issue No.9 I read that poem called 'Dear Mum' As a follow up to this here's my comical, yet sad impression of a poem.

A DAY IN THE LIFE OF THE LANCASHIRE SNIFFER

Give us a fag, lend us 10p,
I want to buy some glue you see,
Not blow or mushroom but glue.

I Sniff it night, I sniff it day,
Until my lungs, my head and teeth decay.

"What a f--- man" you say,

I could stop but I'd go mad,
Smug people say "God that's sad",
I've got the feeling I've been had.

On my grave I want inscribed,
"This man sniffed until he died".
And came the time this was to be,
Ten thousand plastic bags I'd see.
Not one for you, but two for me.

I'll hang them up for you to see.

I WONDER IF I'LL SEE TOMORROW?

Brian, Cleveleys, Lancs.

HOW COULD such a great mag stoop so low as to putting in sick comments about the deceased?

I am, of course, referring to the comment made about the late, great Sid Vicious when you announced the results of the Punk Prime Minister Poll (issue 9). The comment, which read: 'The late Sid Vicious would have been in there somewhere but we felt that it would be hard for him to vote on anything', was totally uncalled for and was in very bad taste.

Only somebody as great as Sid himself could write such a sick remark and as you're not even a little way there, just keep your mouth shut.

Apart from this one little incident, I think you've got a great mag. No more sick comments please. **Robert McKenzie, Kettering, Northants.**

I'M WRITING to ask all the punk bands up and down the country who want gigs in other places if they would be interested in forming an independent Agency Network. The idea would be to get bands in one area (ie Newcastle) to set up one or two gigs for a band (ie Southampton) from another area and vice-versa. If everyone wrote to me then we could organise tours in Britain, possibly Europe, even America and ultimately world domination!

We could bypass the trendy, ignorant London agencies who choose to ignore the validity of punk in music today and everyone who wants to see it dead and buried!

While I've taken up some space in your mag I may as well take up some more by plugging my own band, Four Minds Crack, who will be in your neck of the woods soon. We have a six track demo tape available, produced by ex-Sham axeman, Dave Parsons, for £1.50 plus 20p p&p. Apart from that our

guitarist, Meanaxe Al, appears on two tracks on The Wall 12" 'Day Tripper' EP (on No Future). So get pens to paper by writing to - **Dave, 18 Ash Grove, Kingsclere, Newbury, Berks. B615 8RF.**

I'M WRITING to you on behalf of the band I'm in called Souls In Torment. We have been together for about eight months now and the band line up is . . . Art (myself) guitar (17); Roundy, bass (17); Hawkeye, drums (22); Syko, Vox (17).

The band's style and musical influences are basically '77 punk (such bands as, Art Attacks, Vibrators, Snivelling Shits, Johnny Moped, Dead Boys, Buzzcocks etc.). We have about 16 songs of our own, 'Urge', 'I Remember You', 'Big War', 'Horror Comic' to name but a few and have three rip-offs in our set, being, 'I Don't Wanna' (Sham 69) 'Sonic Reducer' (Dead Boys) and '1970's' (Epileptics).

We should be going into the studios very soon to record a demo tape, which should be available around late November. (HOPEFULLY). **Art, 32 Field Lane, High Heath, Pelsall, Walsall, West Mids. WS4 1DW.**

HI, WE'RE a Scunthorpe punk band called Dye Your Ear. Gettit? We hope to have a single out soon on Binliner Records, which is called 'Punk, Proud And Very Loud' EP. **Dippy Dave, Scunthorpe, South Humberside.**

DO YOU think you could give a mention about a band that's becoming quite popular here in Scarborough. The band is called Speak Against Society and they consist of Bobs, vocals; Tony, larynx; Ade, bass and Vince, drums. They are a band that sing about all of life's trouble (Ireland, military) and they are a mix between GBH and Disrupters. I hope you give them publicity because there is hardly anything about punk in Scarborough. **Dave, Scarborough.**

I AM writing to raise a few points. First, I am concerned about the attitudes of many punx. Lately (I hate to use this word) it's become sort of 'trendy' to be into Animal Lib. Don't get me wrong, I think this is great and there should be more of it, but how many of you are doing it because others are? Some people regard it as the latest phase, and when they stop believing(?) in it, they dismiss

SOULS IN TORMENT





CARNAGE

the people who still sing and campaign about it as boring.

The same happened with war. Five years ago Crass were hippy bores, but recently they became part of the latest thing (CND). I don't want to sound as though I'm criticising Crass because they're one of my/the favourite groups but, sorry to mention Gaz the lad, but years ago Bushell criticised Crass for being Middle Class hippy drop-outs who hid behind CND badges. A few years later he comes out with Oi CND. I know Bushell's not worth wasting ink on but do you get my point? Never mind criticising original groups (Crass, Discharge, Flux) as being boring when they were singing about vivisection, war etc. first.

Next point, I don't like positive punk. How the hell are they any more positive than Crass etc. OK, you might say Crass just moan but how come they've got their own way of life, which is more than a lot of positive punks have. As Penny Rimbaud put it in 'A Series of Shock Slogans etc.', 'Warriors be F—', they're just desperate media clowns looking for this week's thing'. Rimbaud was talking about Adam Ant, but I think it fits well.

Also, any punx out there who hate mods? If so, why? If you hate mods without knowing them you've about as much suss as Garry Bushell. **Anonymous Punk, Bradford.**

ONE THING that makes me mad about punk is when bands go around slagging off each other like Crass and Exploited. Also, when punk bands won't go on Oi LPs. To me punk and Oi is the same. I mean, Crass style bands don't wanna know my fanzine cos it's called Blown To Bits after the Exploited. But that ain't the main reason, cos one day we will be BLOWN TO BITS! Myself, I don't hate any Punk/Oi except Chaotic Dischord, but when you're pissed they sound OK.

I am trying to put a tape together of Punk/Oi, if anyone is interested write to **Bazzy, 33 Ronaldshay, Widness, Cheshire. WA8 0YR.**

JUST A short line to ask if there are any European punks out there (preferably German, Finnish or Dutch), interested in exchanging tapes, records, fanzines, band info. etc. . . . on European bands in

return for English stuff. I'm in the process of producing a fanzine containing mainly British bands and thought it would make a nice change in future issues to include more European information. The address to write to if you would like such correspondence is — c/o Jay, 181 Rectory Road, Grays, Essex. RM17 6AE.

I WOULD like to inform you and your magazine of a first release by a band called Carnage. The single will be available from the end of September and is entitled 'All The Sad People'.

The band have their own record label, Creative Reality Records, and the single is available through Rough Trade.

The band are — Rhubarb, vocals; Sidney Vayne, rhythm guitar; Jake Chapman, lead guitar; Leechie Smith, bass; Mental, drums. Carnage have been together since the summer of '81, and have numerous songs. They have played a lot of gigs including supporting UK Subs, Partisans, The Exploited, Bad Brains and the Gymslips. **Colin, Bexhill On Sea, East Sussex. TN40 6PD.**

AFTER NINE issues of Punk Lives it is a reasonably good mag. Bringing us news of the punk scene once every month and covering important bands like the Clash, Action Pact, Beki, Upstarts etc. The Story Of Oi is brilliant and I can't wait for the next part.

But your only snag is your devotion to hardcore punk bands who are ruining every ideal that punk originally had. Groups like Chaotic Dischord, Anti-System, GBH etc. have nothing to do with punk, they turn punk into a uniform, with their multi studded painted jackets and six inch mohicans and bring out the worst music you could possibly buy, losing every sentiment their songs may have due to incomprehensible lyrics.

Crass are just as bad, punk originally meant street level protest for working class kids, it was flash exciting and entertaining.

Punk has nothing to do with living in communes, growing your own food and being a vegetarian.

Crass refuse to be affiliated with any political party, and then they bring out records moaning about how the Tories got in again, also there are far grater world problems than vivisection. When

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Below is the space you can get for £5. If you want to advertise anything at all, send your £5, cheques, postal orders, money orders, cash to: **Punk Lives, Adverts, 266 Capworth Street, Leyton, E10 7BG.** We'll print it in the following issue.

I'M DEAD. 7" single 'SECOND IDENTITY/SENTENCE'. £1.30 inc p&p from Keith, 31 Hall Estate, Goldhanger, Maldon, Essex.

Also available 'After Life' cassette £1.25 + SAE. NEW TAPE OUT SOON.

FORGOTTEN YOUTH. punk fanzine, Abrasive Wheels, Mau Maus, External Menace, Resistance 77, Major Accident, Destructors, Mania, Seizure and more — 30p + SAE to Mick, 17 Larden Avenue, Scartho, Grimsby, S.Humbs.

BELFAST VENUE AVAILABLE. (Any type of band)
Contact — N.M.W., 28A The Diamond, Rathcook, Newtownabbey, Co. Antrim, N.Ireland.
(or phone — Whiteabbey (0231) 60322).

man's problems are sorted out that's when I'll start worrying about cows and sheep.

People like Garry Johnson, Lee Wilson, Garry Bushell and Mensi are the true punks. How many of these four have spikey hair and bondage pants? None! To quote ATV. "How much longer will people wear Nazi armbands and dye your hair. You don't know nothing and you don't really care". **J. Murphy, Fife, Scotland.**

Send letters to: Graffiti, 266 Capworth Street, Leyton E10 7BG

